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ABSTRACT

This is the first of six volumes providing information drawn from a project designed to compile a substantial data base on reading errors for use by researchers and teachers. This volume contains three parts: (1) introductory sections describing the background of the project: (2) technical sections on the subjects and the texts used in this project and on the interrater reliability of the data transcriptions, and (3) sections comprising a user's manual for the transcriptions. (MKM)

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Reading Error Protocol Study:

A Data Base

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and
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University of California, Berkeley

Volume I

Technical Manual

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The following researchers contributed their data to the project: Joseph Danks, Dale Gates, Kenneth Goodman, Donald J. Leu, Candace P. Miyamura, Lynne Tamor, and Rose-Marie Weber. Without their generous cooperation this project would not have been possible.

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Herbert D. Simons

Richard Chambers

PREFACE

Introduction to the Documentation

The documents associated with the Reading Error Protocol Study consist of six volumes.

Volume One, the present volume, contains three parts: 1) introductory sections describing the background to the study; 2) technical sections on the subjects and the texts used in this study, and on the inter-rater reliability of the data transcription; 3) sections comprising a user's manual for the transcription system.

The remaining five volumes contain the data of the study. The organization is as follows. Subjects are grouped by grade level at the time of the tape recording. Within a grade, subjects are ordered by data source. All subjects at a given grade and from a given contributor, then, are grouped together. Within that block, subjects are ordered by identification code (see section I of the Transcription System Manual for further information on the identification code).

Volume Two contains grades one and two.

Volume Three contains grades three and four.

Volume Four contains grade five.

Volume Five contains grade six.

Volume Six contains grades eight, nine and ten.

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PART ONE

BACKGROUND TO THE READING ERROR PROTOCOL STUDY

I. PURPOSE

The purpose of this study is to facilitate the study of the reading acquisition process through the analysis of reading errors by making readily available in usable form to reading researchers a large body of reading error data. This body of errors will also provide a source of data that can be used in training teachers of reading.

II. RATIONALE

Over the past decade or more there has been a growing interest in the study of the errors that children make while reading aloud. The study of errors affords an almost unique method of studying reading performance. First, there is evidence that oral performance in general and reading errors in particular provide a reflection of the central processing that is common to both oral and silent reading (Swanson, 1937; Fairbanks, 1937). Second, reading errors provide information about the ongoing reading process while it is taking place. Third, oral reading performance has a high degree of ecological validity in that oral reading constitutes a normal and important part of reading instruction. Finally, reading error data allows the analysis of the influence of multiple sources of information on the reading process from the same data. For example, a given reading error or set of errors can provide information about a reader's use of graphic, graphophonic, semantic and syntactic information during reading, and the relative influence of these sources of information (Otto, 1977).

These advantages of using reading errors to study the reading process has led to some important insights into the reading process and has had a major influence on reading instruction. Reading error research has shown that children's reading is influenced by their knowledge of language structure from the earliest stages of reading acquisition (Weber, 1970; Clay,1968; Goodman, 1965, 1967, 1969). Dialects, especially Black dialect, have been shown to influence the reading process (Simons and Johnson, 1974). It has also been shown that better readers are more sensitive to linguistic structures than poorer readers (Clay, 1969; Weber, 1970). In addition, the research has shown that better readers use graphic information more efficiently than poorer readers (Weber, 1970; Clay, 1968). The research also suggests that there is a trade-off between the use of contextual or structural information and graphic information, and that the mix of graphic and structural information changes as reading skill is acquired (Weber, 1970; Biemiller, 1970).

The past successes of the reading error research suggest that the continued collection and analysis of error data will lead to other insights into the reading acquisition process. However, the continued growth of reading error research has unfortunately been held back by the fact that the collection of reading error data is very time-consuming and expensive to collect and analyze. In conducting a reading error study, the researcher must tape children's oral reading, transcribe the

errors, code the errors according to linguistic and psycholinguistic categories, and analyze the distribution of errors among categories and between subjects. All of these activities are quite time-consuming and tend to discourage researchers from conducting reading error studies. When they are conducted, such studies tend to have small sample sizes because of this limitation. In addition, published studies are limited to summary statistics and contain very little actual data. Furthermore, different researchers use different transcribing and coding categories. Thus, reading error studies lack comparability and the field as a whole is fragmented and non-cumulative.* All of these problems have limited the growth of reading error research and all of the knowledge it could provide about reading acquisition.

There has, however, been in total a great deal of reading error data collected.** Unfortunately, it is divided among a number of researchers who do not have access to each others' data. If all this data were easily available in inexpensive and usable form to other researchers for comparative and more detailed analysis, the field of reading error research could move ahead swiftly.

This project will allow a rapid expansion of reading error research by making the actual error data from a large number of subjects from different studies readily accessible to researchers. This will provide the common data base that the field so badly needs.

*A notable exception is the work of Goodman and his students whose research has been cumulative because they all have access to the same raw data and employ the same coding system.

**The authors of this report estimate that there has been data collected on several thousand subjects by the reading error researchers. Kenneth Goodman alone has data on 500 subjects, of which 41 have been included in this project.

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III. PROCEDURES

[1] Letters were sent to the authors of several dozen published and unpublished reading error studies. They were asked for information about the data from their studies. This included information about the number of subjects in their studies, the nature of the texts that were read, and the availability of the original tapes.

[2] About 10 authors responded to the letters. And on the basis of their replies, 7 authors were asked to send their tapes, which were duplicated and returned or which were duplicated by the author and sent to the Reading Error Protocol Study project. In selecting the studies and tapes to be included in the project the following criteria were used. First, data was selected that involved a number of subjects reading the same text. This criterion was used to allow comparisons between subjects exposed to the same stimulus and to cut down on typing and duplicating costs. The subjects selected from a given contributor do not necessarily represent the full experimental sample as used by that researcher. Second, data was selected to represent a large range of reading levels. This was only partially achieved. Most of the data is on the elementary grade subjects, because there was a limited amount of data available on older subjects. Data on the studies and subjects used in the Reading Error Protocol Study can be found in section one of the "Technical Information" part of this volume.

[3] A transcription system was developed in order to record the errors in a uniform fashion. This system is discussed in detail in the "Transcription System Manual."

[4] The readability levels of the texts were calculated. This information is available in section two of the "Technical Information" part of this volume.

[5] Triple spaced copies of the texts were printed and the reading errors were transcribed from the audio tapes to the printed texts using the notation system developed for the project.

[6] The transcription process involved three separate stages:

a. One researcher transcribed the subject's reading errors.

b. A second researcher listened to the subject's errors and corrected, on the same transcription sheet, any mistakes made by the first transcriber.

c. A third researcher neatly copied this working protocol onto a new page, making the official copy to be included in these volumes.

[7] At an early stage, a reliability study was performed on a sample of the protocols. Inter-rater reliability was calculated using a measure of "percentage of agreement at the word level." This information can be found in section three of the "Technical Information" part of this volume.

PART TWO

TECHNICAL INFORMATION

The technical information is contained in three sections.

1) R.E.P.S. Sources of Data

Information on the contributors of the data and on the subjects used.

2) R.E.P.S. Texts

Information on the various texts used in this study. Bibliographic information is provided as well as page appearance and computed readability data.

3) Reliability of the Transcription System

Data on the percentage of agreement among transcribers.

R.E.P.S. SOURCES OF DATA

This section contains information on the data contributed to the Reading Error Protocol Study. Table 1 lists the number of subjects and the number of passages read, by source and by grade. On each of the following pages, a three-letter upper-case code name identifies a contributor. This code is used throughout the R.E.P.S. transcriptions for ease of reference to the respective contributors. For each source of data the following information is listed:

1) Name of the contributor.

2) Institutional affiliation of the contributor.

3) Nature of the study from which the data originated (if available).

4) Name(s) of the text(s) read. [exact bibilgraphic information is found in the following section devoted to the R.E.P.S. texts]

5) Number of subjects at each grade level used for R.E.P.S. It is often the case that the subjects comprise a smaller set than that used in the contributor's original study. Some selectivity was necessary, due to factors of cost, breadth of coverage, and poor auditory quality of some of the tapes. Therefore, please note that the number of subjects used in this study from any one source does not always equal the original sample size.

It is assumed that each subject read one text only, unless otherwise indicated by an additional column listing the number of passages read at each grade level. In such cases, many or all of the children read two or more selections.

6) The origin of the reading level scores for the subjects (e.g., name of test, teacher judgment, etc.).

7) Any miscellaneous comments specific to that source.

Table 1

Number of Subjects and Number of Passages Read, by Grade and by Source (where N=Number of Subjects and P=Number of Passages Read)

N of Subj. / N of Passages — Grade / Source	1		2		3		4		5		6		7		8		9		10		TOTAL	
	N	P	N	P	N	P	N	P	N	P	N	P	N	P	N	P	N	P	N	P	N	P
SIM (Simons)	23	23	32	32	38	38	30	30	39	39	26	26									188	188
HIL (Gates)	10	10			12	12			6	6											28	28
MSC (Miscellaneous)			6	8	12	15					1	1			1	1	1	1			21	26
TAM (Tamor)			24	24	36	36			45	45											105	105
MIY (Miyamura)			25	50	11	21	26	51	11	22											73	144
GMN (Goodman)											16	16			16	16			9	11	41	43
WEB (Weber)	6	66																			6	66
LEU (Leu)	11	33																			11	33
DNK (Danks)			16	31			15	15			9	9									40	55
TOTAL	50	132	103	145	109	122	71	96	101	112	52	52	0	0	17	17	1	1	9	11	513	688

SIM

Source: Dr. Herbert D. Simons
Associate Professor of Education
University of California
Berkeley, California

Subjects: The data was was collected in a research project related to Black dialect influences on reading performance. Subjects read the Gray Oral Reading Test (Form A). Reading levels were computed from subjects' oral reading, according to the test's standardized procedures.

Grade Level	# of Subjects
1	23
2	32
3	38
4	30
5	39
6	26
Total	188

Source: Dr. Dale Gates
School of Education
University of California
Berkeley, California

Subjects: The data was collected as part of a graduate research project. Subjects read the Gray Oral Reading Test (Form A). Reading levels were computed from subjects' oral reading, according to the test's standardized procedures.

Grade Level	# of Subjects
1	10
3	12
5	6
Total	28

MSC

Source: Miscellaneous reading error tapes belonging to:

Dr. Herbert D. Simons
Associate Professor of Education
University of California
Berkeley, California

Subjects: The subjects form a miscellaneous collection arising from, among other origins, graduate student course projects on the psychology of reading. The texts used are:

"A Day at Home" from Carolyn Burke and Yetta Goodman, Reading Miscue Inventory

and

the Gray Oral Reading Test (Form A). Reading levels were computed from subjects' oral reading of the latter text, according to the test's standardized procedures.

Grade Level	# of Subjects	# of Passages
2	6	8
3	12	15
6	1	1
8	1	1
9	1	1
Total	21	26

TAM

Source: Dr. Lynne Tamor
Assistant Professor of Education
State University of New York
Albany, New York

Subjects: The data was collected as a part of Dr. Tamor's dissertation research at the University of California, Berkeley. The dissertation is titled, Cognitive Styles and Reading: The Interrelationships of Four Cognitive Styles and Their Influence on Reading Performance (1979). Subjects read the Gilmore Oral Paragraph Reading Test (Form A). Reading levels provided for the subjects are based on the Wide Range Achievement Test (Form A).

Grade Level	# of Subjects
2	24
3	36
5	45
Total	105

MIY

Source: Dr. Candace P. Miyamura
Assistant Professor of Education
Virginia Polytechnic Institute and State University
Blacksburg, Virginia

Subjects: The data was collected as a part of Dr. Miyamura's dissertation research at the University of California, Berkeley. The dissertation is titled, The Interpretation of Verb Tense in Written Passages by Black English-speaking and Standard English-speaking Children (1978). Subjects each read two passages written by Dr. Miyamura. Exact reading levels for the subjects are not available. All subjects are reading at a level equivalent to second or third grade. The evidence for this level was obtained through district records for the fourth and fifth grade subjects, and by teacher judgment for the second and third grade subjects.

Grade Level	# of Subjects	# of Passages
2	25	50
3	11	21
4	26	51
5	11	22
Total	73	144

GMN

Source: Dr. Kenneth Goodman
Professor of Education
University of Arizona
Tucson, Arizona

Subjects: The subjects selected from Dr. Goodman's extensive collection of data on reading errors were chosen to provide data on upper grade children. The data is from several research projects and was collected during the period 1968-1970. Subjects read one or more of the following texts:

GMN Story #47 - "Billy Whitemoon"

GMN Story #53 - "My Brother is Genius"

GMN Story #59 - "Sheep Dog"

GMN Story #60 - "Generation Gap"

For most of the subjects, there is a recall of the story transcribed and placed immediately following the reading error protocol. Reading levels were provided by Dr. Goodman. The distinctions are "high," "average," and "low" for a given grade.

Grade Level	# of Subjects	# of Passages
6	16	16
8	16	16
10	9	11
Total	41	43

WEB

Source: Dr. Rose-Marie Weber
Cornell University
Ithaca, New York

Subjects: The subjects from this source were from a "high" reading group used by Dr. Weber in a subcomponent of her oral reading error work. These subjects were recorded in 1965, reading from the Peppermint Fence (PF) and Sky Blue (SB) books in the D.C. Heath Co. "Reading Caravan" series. Each subject read a one- or two-page selection twice at a one week interval: once before the group instruction occurred and once after.

Grade Level	# of Subjects	# of Passages
1	6	66

LEU

Source: Mr. Donald J. Leu
School of Education
University of California
Berkeley, California

Subjects: The subjects selected from Mr. Leu's data were the first graders from a first-grade/fifth-grade study. Three stories were selected from among a collection of several dozen because they were read by more subjects. The stories read are:

LEU Story #12 - "A Bus Ride"

LEU Story #27 - "Happy Faces"

LEU Story #34 - "The Lion's Tail"

These selections are from the Scott Foresman 1976 basal series. Reading levels scores are provided by the following measures: Survey of Primary Reading Development (Form B), Gilmore Oral Reading Test (Form C), Metropolitan Achievement Tests (Primary I, Form F).

Grade Level	# of Subjects	# of Passages
1	11	33

DNK

Source: Dr. Joseph Danks
Professor of Psychology
Kent State University
Kent, Ohio

Subjects: The subjects selected from Dr. Danks' collection were in an experiment involving altered texts. At each grade a basic text was used which had five different versions. Each version had the same twenty target positions distributed throughout the text, where one of five alteration conditions held:

1) no change - the point in the text was left unaltered.
2) semantic - an out-of-context word was substituted for the target word.
3) syntactic - a morphological change was made to the target word rendering it syntactically incorrect.
4) nonsense - a non-word was substituted for the target word.
5) false information - a sentence or clause immediately preceding the target word was altered to present story information incongruous with the target sentence.

To distinguish between the alterations and the rest of the text in the protocols presented here, the alterations are hand-written in upper case letter. The rest of the text is typed in as usual. Exceptions to this are a few cases of typographical errors which were corrected by hand in upper case.

Reading levels were provided by Dr. Danks. The distinctions were "good," "average," and "poor" according to teacher placement in classroom reading groups.

Grade Level	# of Subjects	# of Passages
2	16	31
4	15	15
6	9	9
Total	40	55

R.E.P.S. TEXT INFORMATION

In this section the technical information for each text used in The Reading Error Protocol Study is presented. Table 2 lists for each text the number of subjects reading it, by grade and by source. The texts are listed by a code name keyed, in most cases, to the name of the data contributor. The order in which the texts appear in Table 2 is the same as that in which the texts appear in the remainder of this section. For each text the following information is provided on a separate sheet.

1) The identifying code.

2) Bibliographic information (title, author, text book series, publisher, copyright date).

3) Study or studies for which the text was used.

4) Readability information. The Fry Method of Estimating Readability (by Edward Fry, Rutgers University Reading Center, New Brunswick, NJ) and/or the Dale-Chall Readability Formula (R.T. Williams, The Reading Teacher, November, 1972) were applied to all the texts. The resulting grade equivalence score is presented on the introductory sheet for each text. In the case of the oral reading tests (Gray and Gilmore) the score for each paragraph is provided.

5) Following each informational page, a copy of the respective text appears. The copy shows the line, paragraph and page breaks of the text actually seen by the subjects reading the texts. This is presented in order to provide information crucial to the understanding of errors which occur at these breaks. The following symbols are used:

end of line: /

paragraph beginning: P

end of page:]]

Table 2

Number of Subjects
Reading Each Text,
by Source and by Grade

SOURCE/GRADE / TEXT	SIM						HIL			MSC					TAM			MIY				GMN			WEB
	1	2	3	4	5	6	1	3	5	2	3	6	8	9	2	3	5	2	3	4	5	6	8	10	1
GRAY	23	32	38	30	39	26	10	12	6	6	12	1	1	1											
RMI										3	3														
GILMORE															24	36	45								
MIY 1																		25	11	26	11				
MIY 2																		25	10	25	11				
GMN 47																						6			
GMN 53																						5	4		
GMN 59																						5	6	2	
GMN 60																							6	9	
WEB-PF-36-1																									6
WEB-PF-36-2																									6
WEB-PF-99-1																									6
WEB-PF-99-2																									6
WEB-PF-109-1																									6
WEB-PF-109-2																									6
WEB-PF-140-1																									5
WEB-PF-140-2																									5
WEB-SB-78-1																									5
WEB-SB-78-2																									5
WEB-125-1																									5
WEB-125-2																									5

Table 2
(continued)

Number of Subjects
Reading Each Text,
by Source and by Grade

TEXT \ SOURCE/GRADE	LEU	DNK		
	1	2	4	6
LEU 12	11			
LEU 27	11			
LEU 34	11			
DNK/02/1/1		3		
DNK/02/1/2		3		
DNK/02/2/1		3		
DNK/02/2/2		3		
DNK/02/3/1		3		
DNK/02/3/2		3		
DNK/02/4/1		3		
DNK/02/4/2		3		
DNK/02/5/1		4		
DNK/02/5/2		3		
DNK/04/1			4	
DNK/04/2			2	
DNK/04/3			3	
DNK/04/4			3	
DNK/04/5			3	
DNK/06/1				3
DNK/06/2				2
DNK/06/3				1
DNK/06/4				1
DNK/06/5				1

GRAY

Gray Oral Reading Test, Form A, 1963
Bobbs-Merrill Co., Inc.
4300 W. 62nd Street
Indianapolis, IN 46206

Used by the following R.E.P.S. contributors:

SIM

HIL

MSC

Readability:

Paragraph	Dale-Chall	Fry
1	-	1st
2	-	1st
3	-	1st
4	-	low 2nd
5	-	low 3rd
6	low 5th	high 6th
7	low 5th	-
8	9th	-
9	11th	-
10	low 10th	-
11	15th	-
12	12th	-
13	15th	-

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STUDY____ TEXT Gray TAPE_____ ID____ AGE____ GRADE____ SEX____ ETHNICITY_____

READING LEVEL_____

A1 1. P Look, Mother, look./ 2. See me go./ 3. I go up./ 4. I come down./ 5. Come here, Mother./ 6. Come and play with me. ‖ Time_____

A2 1. P A boy said, "Run, little girl./ 2. Run with me to the boat."/ 3. They ran and ran./ 4. "This is fun," said the boy./ 5. "Look," said the girl./ 6. "I see something in the boat./ 7. It is my kitten./ 8. She wants to play." ‖ Time_____

A3 1. P One morning a boy made a boat. 2. "Where/can I play with it?" he asked./ 3. Father said, "Come with me in the car!/ 4. We will take your boat with us."/ 5. Soon the boy called, "Please stop. 6. I see/water. 7. May I play here?"/ 8. "Yes," said Father. 9. "have a good time." ‖ Time_____

A4 1. P One day five children went out to play in/the beautiful white snow. 2. They played for a/long time and then began to make snow animals. 3. P One of the animals was a dog. 4. Soon the/dog next door came out of the house. 5. When he/saw the snow dog he said, "Bow-wow." 6. P The children laughed. 7. "Now we have a/dog that can bark." ‖ Time_____

A5 1. P It was pet day at the fair. 2. The children/were waiting for the parade of animals to begin./ 3. They had trained their pets to do many different/tricks. 4. Among them was a tall boy whose goat/made trouble for him. 5. It kicked and tried hard/to break away. 6. When it heard the band it/became quiet. 7. During the parade it danced so/ well that it won a prize. ‖ Time_____

A6 1. ¶ Airplane pilots have many important/jobs. 2. They fly passengers, freight, and mail/ from one city to another. 3. Sometimes they make/dangerous rescues in land and sea accidents,/ and drop food where people or herds are starving./ 4. They bring strange animals from dense jungles/to our zoos. 5. They also serve as traffic police/and spot speeding cars on highways. ‖ Time_____

A7 1. ¶ Hundreds of years ago, most of Europe was/a very poor region. 2. But China, a large country/in eastern Asia, had many of the comforts of/a rich civilized nation. 3. Only a few people from/Europe had visited this distant region. 4. One/was the famous Marco Polo. 5. He learned some of/the languages that were spoken in China and served/its great ruler for many years. ‖ Time_____

A8 1. ¶ The eager spectators who had cheered the/plucky Warriors through eight hard-fought innings/were silent. 2. Only a run was required to defeat/the much feared Champions, who had previously/defeated all opponents. 3. The spectators had/earlier criticized the umpire severely. 4. Now/their faces were tense with excitement as the players took their positions. ‖ Time_____

A9 1. ¶ The oil industry has been greatly increased/by recent advances in science. 2. Geologists have/discovered new ways of locating veins of oil-producing rock. 3. Problems of gusher control have/been solved. 4. Very effective also are newer/methods of refining crude oil which have resulted in a higher ratio of quality fuel oil from a/given volume of crude oil. ‖ Time_____

A10 1. ¶ In response to the impulse of habit Joseph/rose and spoke as in former days. 2. He spoke/vigorously, continuously, and persuasively while/the others listened attentively but in grim and/contemptuous silence. 3. Finally exhausted, Joseph/hesitated for a moment; as often happens in/such circumstances he became confused and was/unable to resume speaking. ‖ Time_____

A11 1. ¶ Many of the hypotheses about physical/phenomena formulated by early philosophers were/inconsistent and in most cases could not be/universally applied. In order to develop accurate/principles very capable physicists, mathematicians,/and statisticians had to cooperate wholeheartedly/over long periods of time to verify numerous basic facts/and assumptions. ‖ Time_____

A12 1. ¶ In a concluding lecture on sidereal spaces,/the astronomer contrasted the infinitesimal difference/in the distance of the moon from the earth at apogee/and at perigee with the great difference in the distance/of the earth from the sun at aphelion and at perihelion./ 2. The students interrogated him, evidencing precociousness/and lucidity in expression.‖ Time_____

A13 1. ¶ During a hiatus in the desultory firing, the apt/lieutenant clambered wearily over the detritus piled/against the redoubts. 2. Beneath a canopy of empyrean/blue lay the quiet, bucolic landscape, its pristine/beauty now defiled by myriad diminutive promontories thrown/up by the mortar shells, but radiating momentarily an/inexplicable if spurious calm and peace. ‖ Time_____

STUDY_____ TEXT RMI TAPE_____ GRADE_____ ID_____ AGE_____ SEX_____ ETHNICITY_____

READING LEVEL_____ READABILITY_____

A Day At Home

1. P1. One day Bob Watson was sick./ 2. He had to stay home from school. 3. He/stayed in bed all day. 4. And he looked/out the window to see what was happening/in the street.

2. P1. He saw Mrs. Miller go to the/store. 2. He saw Mr. Burke bring the/mail. 3. He saw Mr. Goodman bring the/milk.

3. P1. Then he saw something bad. 2. He/saw dark smoke coming out of the window/of Mrs. Miller's house. 3. Bob knew that/no one was in the house to see the smoke.‖

4. P1. Bob called to his mother, 2. And/he showed her the smoke. 3. Then Bob/looked out the window. 4. He kept/looking at the smoke coming out of/Mrs. Miller's house.

5. P1. In a few minutes a fire truck came/down the street. 2. Firemen jumped down/and pulled hoses off the truck. 3. And/they sprayed water on Mrs. Miller's/house.

6. P1. When there was no more smoke the/fireman stopped spraying the water./ 2. They put the hoses on the fire truck./ 3. And the fire truck went away.

7. P1. Bob looked out the window. 2. He/saw Mrs. Miller come home from the store.‖ 3. He saw his mother talk to Mrs. Miller./ 4. Bob was glad that he stayed home from/school. 4. Mrs. Miller was glad that Bob/stayed home from school.‖

Time_____ Rate_____ Comp._____

GILMORE

Gilmore Oral Reading Test
The Psychological Corporation
757 Third Avenue
New York, NY 10011

Used by the following R.E.P.S. contributor:

TAM

Readability:

Paragraph	Dale-Chall	Fry
1	-	1st
2	-	1st
3	below 4th	high 1st
4	below 4th	4th
5	high 4th	high 7th
6	low 7th	-
7	low 7th	-
8	8th	-
9	10th	-
10	12th	-

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STUDY___ TEXT Gilmore TAPE_____ ID_____ AGE_____ GRADE_____ SEX_____ ETHNICITY_____

READING LEVEL_____

1. 1. I see a boy./ 2. He has a dog./ 3. Here is a girl./ 4. I see a cat, too./ 5. The man is Father./ 6. Mother is in the house.‖ Time_____ Rate_____ Comp._____

2. 1. The girl is in the yard./ 2. The girl has a big ball./ 3. The boy is back of the girl./ 4. He is playing with his dog./ 5. The cat looks at the girl./ 6. He wants to play ball, too./ 7. The girl does not see that cat./ 8. She is looking at the ball.‖ Time_____ Rate_____ Comp._____

3. 1. The name of the boy is Bob./ 2. The name of his sister is Jane./ 3. They live with their parents/in a white house near the city./ 4. They are playing on the walk./ 5. The dog and cat are their pets./ 6. After Father has gone to work,/ the children leave for school.‖ Time_____ Rate_____ Comp._____

4. 1. Mother waves good-by to Father each morning. 2. She/begins the housework soon after he leaves. 3. Bob and Jane/help her before they go to school. 4. They dry the dishes and/clean their own rooms. 5. After Mother has finished the work/indoors, she goes out to her pretty flower garden. 6. She tends/it nearly every day for about an hour. 7. Mother does all her/ work with great care.‖ Time_____ Rate_____ Comp._____

5. 1. Every morning Father goes to his office by train. 2. He/usually leaves the house about eight o'clock. 3. In rainy weather/Mother drives him to the station. 4. When the train reaches the/city at eight forty-five, Father goes to the general offices of his/company. 5. An elevator carries him to the eleventh floor./ 6. His important position takes hours of extra time, and many/evenings he doesn't arrive home until late. 7. Bob and Jane are

disappointed when he works at night, for he frequently assists/them with their lessons. 8. Then, too, if there is time after/dinner for games, he often plays with them before they begin/to study. ‖ Time_____ Rate_____ Comp._____

6. 1. ¶Nearly every family living in the city suburbs takes a/vacation sometime during the summer. 2. When the weather/becomes warm, usually during July, Bob and Jane accompany/their parents to the seaside. 3. In order to reach their destination on the shore, they are obliged to travel over a mountain/range. 4. If they begin their journey before sunrise the first/day, they can see many impressive scenes in the mountains./ 5. The exciting but lengthy trip requires two full days. 6. While/at the beach Bob and Jane spend many blissful hours bathing/in the surf and relaxing on the sunny sand. 7. Summer vacations/help Bob and Jane keep healthy. ‖

Time_____ Rate_____ Comp._____

7. 1. ¶After their restful and refreshing vacation is over, Bob/and Jane feel quite adequately prepared for school. 2. When/they return from their sojourn at the seashore, they are over-/joyed to play with their pets once again. 3. Their parents are/delighted to see them tanned and healthy. 4. School opens/within a few weeks after they return home, and during August/their mother helps them acquire the new clothing and equipment which they will need later. 5. Each year the beginning of/school in early September brings a stimulating program of/very challenging studies. 6. Bob's favorite subject will undoubtedly be sixth-grade science, while Jane entering the/fourth grade, will enjoy reading. 7. In addition to schoolwork,/both will take music lessons. 8. Jane studies the violin, but/Bob prefers the trumpet. ‖

Time_____ Rate_____ Comp._____

8. 1.P Mother and Father are proudly making ambitious plans /for the future education of their children, Bob and Jane./ 2. They realize that several factors are going to play a part in/ the ultimate selection of their careers. 3. First of all, the children/must be physically and mentally equipped for the professions/of their choice. 4. The financial cost of the necessary training/program must also be considered, while a third factor is the/attitude of relatives and friends. 5. Obviously, Bob and Jane/ are not yet able to make a final choice. 6. Parents often entertain secret ambitions for their children, and Mother and Father/hope that Bob and Jane will enter some branch of medicine./ 7. They visualize Bob in surgery; however, at present he is facinated by aviation. 8. Although Jane has always aspired/ to be a kindergarten teacher, her family thinks that she is /ideally suited for the nursing profession. ‖

Time_____ Rate_____ Comp._____

9. 1.P Although Bob and Jane now think they will eventually/comply with their parents' wishes in choosing medicine as/ their profession, a recent school incident indicates that their/interests may later turn more in the direction of an intensive/study of the human mind. 2. One day, while discussing with/their science instructor the differences between human beings/ and animals, they discovered that human mentality differs/chiefly from animal mentality in being essentially preoccupied /with symbols. 3. They realized, for the first time, that they/themselves were employing symbols. 4. They learned that a/symbol is a sign or word which refers to something, such as an/object, a person, or a concept and that nearly all knowledge/is a product of symboli expression. 5. They discovered that/symbols are used in languages, mathematics, and music;/ and they learned that even the flag is a symbolic emblem of/patriotism. 6. Thus, Bob and Jane are

beginning to realize that/the mind of man, which deals pre-eminently with these symbols, is a significant study in itself. 7. They recognize the truth/inherent in the adage, "The proper study of mankind is man." ‖ Time_____ Rate_____ Comp._____

10. 1. When Bob and Jane study psychology in college, they/will further penetrate the intricacies of the human mind./ 2. Learning that the mind and the emotions are closely interrelated, they will discover that virtually all problems which/cause disturbance to an individual are associated in some degree/with his emotional life. 3. A person's "emotional adjustment"/not only affects his own happiness and equilibrium, but also/has a profound influence on his associates; thus it is axiomatic/that emotions are a fundamental consideration in all human/relationships. 4. Psychology has proved conclusively that harmony or discord among persons, far from occurring fortuitously, can be explained by the same principle of cause and/effect which operates in other fields of science. 5. There appear/to be two general causes of group tensions: the first is genetic/in character; and the second, related to the cultural milieu in/which we live. 6. Scholars in various areas of study, among/whom we find anthropologists, sociologists, and statisticians,/ have joined the psychologist in assiduous investigations in/this complex field. 7. The problem of human relations which/confront our present-day society are both baffling and challenging; as intelligent citizens we can and should contribute to/their ultimate solution by trying conscientiously to understand/our own behavior. 8. Such injunctions as "Don't take yourself/too seriously" have in the past been fashionable attempts at/disposing of personal problems. 9. However, they are little/more than avoidance mechanisms which ignore the real causes/of behavior; in light of current psychology they may in fact/be considered anachronistic. ‖

32 Time_____ Rate_____ Comp._____

Stories #1 and #2

written by
Dr. Candace P. Miyamura
Department of Education
Virginia Polytechnic Institute and State University

Used by the following R.E.P.S. contributor:

MIY

Readability:

both stories 5th-6th (Fry)

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STUDY MIY TEXT_____ TAPE_____ ID_____ AGE_____ GRADE_____ SEX_____ ETHNICITY_____

READING LEVEL_____ READABILITY_____

Story # 1

¶ It was a beautiful September day. The sky was clear/ and the wind was gently blowing through the trees. It was/a perfect day for visiting the park, riding bicycles or/ playing baseball, but no children were outside in the/sunshine because it was the first day of school. ¶ Tony sat at his new desk in his new classroom and/looked out the window. He didn't hear the teacher talking./ He didn't see what she wrote on the board. His mind was/far away dreaming of the happy summer days ‖

Time_____

Story # 2

¶ James and Robert were out hiking in the forest. They/had walked a long way and their feet were tired. They/were about to take a rest when they saw a big brown bear/standing next to a tree. ¶ James and Robert had never seen a real bear before,/but they knew that bears were dangerous. They stood very/still for a moment trying to decide what to do. Then they/turned slowly around and went back the way that they had/come.

Time_____

GMN 47

"Billy Whitemoon"
in Along Friendly Roads (3rd ed.), Bk. 3;2, 1963
American Book Company
Division of Litton Educational Publishing, Inc.
135 W. 50 St.
New York, NY 10020

Used by the following R.E.P.S. contributor:

GMN

Readability:

4th (Fry)

STUDY____ TEXT_____ TAPE_____ ID_____ AGE_____ GRADE_____ SEX_____ ETHNICITY_____

READING LEVEL_____

1. ¶ 1. Billy Whitemoon was a Winnebago Indian/boy. 2. He lived with his father and mother in a/cabin near the Black River./¶3. Billy liked to take part in the work of his/tribe. 4. One of the things he liked most was/cranberry picking in the fall./¶5. All the men and women and children of the/tribe went to the cranberry swamp near the/Winnebago lands. 6. They would spend days/picking the ripe cranberries, which they put/in boxes and sent to the city./¶7. Billy liked the winter, too. 8. It was fun to go/to school. 9. When he wasn't in school, he/skated with his friends on the river ice./¶10. But when the heavy snow was gone from/the Winnebago lands, Billy was very happy./ 11. He knew that spring had come./

2. ¶ 1. One spring day Billy was walking through/the woods. 2. He heard a little moaning cry./ 3. There in the dry, dead leaves he saw a little/fawn./¶4. Billy went closer. 5. He was surprised that the/little fawn didn't run away. 6. Billy knew that/fawns were always very shy. 7. Then he noticed/that this one's leg was broken!/¶8. "Poor little fawn!" said Billy. 9. "You just wait□here. 10. I'll be back soon."/¶11. Billy hurried to his cabin. 12. Soon he returned/with two straight sticks and some string. 13. He/tied the sticks to the broken leg. 14. Then he/picked up the fawn and carried it home./¶15. When his father saw the fawn, he said,/"What a beauty! 16. He will make a good pet."/¶17. Billy loved all

wild animals, but he loved the/shy little fawn best of all. 18. When the broken/leg was better, Billy took the sticks off. 19. Then/he and the fawn would race together through/ the forest. 20. Billy named his pet Lightfoot/because he could run so fast./

3. ¶ 1. Every spring Billy helped his father cut/down young trees, which his mother used/in making baskets./¶2. Mother Whitemoon made baskets the way/all Winnebago women did. 3. She pounded the/young trees into long strings. 4. From the strings/she made beautiful baskets./ ¶ 5. Some of the baskets she colored red or blue/or orange. 6. She made her own paints from/ the roots that Billy gathered from the/swamps. 7. She had taught him to know the/kind of roots used by Winnebago Indians for/many, many years. 8. This spring Billy was delighted that the roots/had made such beautiful colors. 9. He knew that the baskets would sell well at their/summer camp./

4. ¶ 1. When warm weather came, the Whitemoons/moved to their summer camp. 2. They packed/ their kettles, blankets, clothes, and other/baggage into their old car. 3. They packed/ Mother Whitemoon's baskets carefully./ 4. Then they pushed Lightfoot into the car./ ¶ 5. When everything was loaded, they started/down the highway. 6. They drove until they/ found a good place to camp for the summer./¶7. Then Billy and his father built a summer/ house. 8. They covered it with deer hides to/keep the family dry in rainy weather. 9. When/their house was done, they built one for/Lightfoot, too./¶10. Every day Mother Whitemoon would put/on a bright cotton dress and pretty earrings./ 11. Then she would sit

in front of the summer/house and sell her baskets. 12. She let travelers/who bought them take her picture. /

5. ¶ 1. When summer ended, the Whitemoons/packed their belongings again. 2. Then they/crowded into the car with Lightfoot, who was/much bigger now. ¶ 3. On their way back to their winter home,/they stopped for a week to take part in the/Winnebago Dance Time. 4. At this season of the/year all the Winnebago Indians camped near/the river. 5. They built campfires and danced/every day./ ¶ 6. Billy feasted on roast corn and baked fish./ 7. He listened to the stories and the songs/of their tribe./ ¶ 8. Billy wished he could sing some of the/songs he was always making up. 9. But he was/too shy to sing in front of people. 10. Only/ Lightfoot, his pet fawn, knew the songs that/Billy could sing./

6. 1. After the Dance Time was over, all the/tribe returned to their winter cabins. 2. Now it/was the season for deer hunting. 3. White men/from the cities came to hunt in the forests/near the Winnebago land./ ¶ 4. Billy was glad that there was a law saying/that no white man could hunt on Winnebago/land. 5. Lightfoot was so much bigger now that/the hunters would surely shoot him./ ¶ 6. One afternoon Billy was walking through/the forest on his way home from school. 7. He/heard a rustle in the leaves. 8. A short way ahead/of him he saw Lightfoot coming to meet him! 9. The sight of his pet frightened Billy, for ¶ Lightfoot was off Winnebago land! 10. If/a hunter should see him, he would have the/right to shoot. 11. Billy looked around quickly/to see if there was any danger. 12. He heard

the/rustling of leaves!/P13. His eyes caught sight of a red jacket./ 14. There was a hunter looking at Lightfoot. 15. The/man lifted his gun to his shoulder./

7. P 1. Billy shook with fear. 2. Then in a flash he/stepped between the hunter and Lightfoot./ P 3. "Get out of the way, boy!" shouted the/hunter angrily. 4. "You might get hit!"/ P 5. "Oh, please!" Billy cried. 6. "Don't shoot that/deer! 7. He's mine! 8. He's mine!"/ P 9. "How do I know he is your deer?" the/hunter asked. 10. "All deer look alike."/ P 11. "Oh, but he is mine!" Billy insisted./ 12. "You can't prove it!" the hunter said. 13. He/was still angry./P14. Billy knew how he could prove Lightfoot/was his. 15. If he sang, Lightfoot would come to/him. 16. No one had ever heard Billy's songs./ 17. The man might laugh at him, but he had to/save Lightfoot./P18. Billy smiled shyly. 19. Then he began to sing./ 20. "Come, Lightfoot, come here, come here./ 21. Come to my, my little deer!"/P22. There was a rustling sound. 23. Lightfoot came leaping through the woods toward Billy. 24. He/put his soft nose on his master's shoulder./

8. P 1. "You win!" said the hunter. 2. "You have/proved the deer does belong to you. 3. I liked/your song, too. 4. You sing very well."/P5. Billy was so pleased by the hunter's words/that he told his mother and father what had/happened. 6. Then he sang for them, too./ P 7. Next year when the Winnebago Dance/Time came, Billy sang for all the tribe. 8. He/was no longer shy as he sang his songs about/the big world and the blue sky. 9. He sang of/ the stars and the moon, and the brook that/flows over the stones in the forest. 10. He

sang/of the seasons of the year, and of Lightfoot,/ his wonderful pet deer./ P 11. He sang so well that the tribe called him/"Billy Whitemoon, Maker of Beautiful Songs." ∎

"My Brother is a Genius"
in Adventures Now and Then
Betts Basic Reading Series (6)
American Book Company
Division of Litton Educational Publishing, Inc.
135 W. 50 St.
New York, NY 10020

Used by the following R.E.P.S. contributor:

GMN

Readability:

5th (Fry)

GOODMAN STORY #53 TAPE_____ GRADE____ ID_____ SEX____ ETHNICITY_____AGE____

READING LEVEL_____ TRANSCRIBED BY_____ DATE _____

1 P1. "If it bothers you to think of it as baby sitting," my father/said, "then don't think of it as baby sitting. 2. Think of it/as homework. 3. Part of your education. 4. You just happen/to do your studying in the room where your baby brother/is sleeping, that's all." 5. He helped my mother with her/coat, and then they were gone./

2 P 1. So education it was! 2. I opened the dictionary and picked/out a word that sounded good. 3. "Philosophical!", I yelled./ 4. Might as well study word meanings first. 5. "Philosophical:/showing calmness and courage in the face of ill fortune."/ 6. I mean I really yelled it. 7. I guess a fellow has to work off/steam once in a while./ 8. My baby brother Andrew made a few silly baby sounds/and began to cry./ 9. "Philosophical!", I shouted. 10. "Go ahead and cry! 11. Cry/all you want to! 12. It won't disturb me!" 13. But I began to/feel a little foolish and ashamed. 14. After all, it wasn't/Andrew's fault that I had to stay home with him./

3 P 1. I leaned on the baby bed. 2. "You see," I said, "it helps/me to remember the word definitions if I read them out/loud. 3. They impress my mind better that way." 4. Andrew/ stopped crying and tried to take hold of the dictionary./ 5. "Let's see what we can find in the S's," I said. 6. "Savage:/wild; not tamed. 7. Sinewy: stringy, strong or powerful."

P 8. The S's seemed to quiet Andrew down. 9. I guess they do/have a soothing sound. 10. In a little while he was asleep./P11. I went on reading the words aloud. 12. We're supposed to/learn a certain number of definitions for English class each/week. 13. Besides, our

teacher says if you know how to think/and know enough words to express your thoughts, there/ isn't anything you can't say or do./¶14. I don't know about that, but I know we get a good/ education in our school. 15. And they encourage special/projects. 16. Every year they give a prize to the student with/the most original outside project. 17. You don't have to be/a genius to win the prize, just smart enough to plan/something really interesting and original. 18. New, but not crazy/or useless. 19. I was hoping to win,this year./

4 1. I sat looking down at Andrew. 2. Suddenly I jumped from/the chair, a wonderful idea implanted in my brain./ 3. "Andrew," I said, "you are my project. 4. And not only/that, but you may be a real valuable gold mine. 5. Wait/and see!"/¶6. The next day at noon, as soon as classes let out for lunch,/ I called the local television station. 7. It's just three blocks/ from the school. 8. "Yes, Miss, it's very important," I said to the lady on the telephone. 9. "An important project/ depends on it."/¶10. "All right," she said after a pause, "Mr. Barnaby will see/ you if you come over right away." ‖

5 ¶1. Mr. Barnaby was a very busy man. 2. As the lady led me/ toward his office, she said, "Mr. Barnaby is a very busy/man." 3. I sat in a large leather chair in front of him. 4. "I'm/a very busy man," he said, hanging up the two telephones/ into which he'd been talking. 5. "My time is very valuable./ 6. What can I do for you?"/¶7. I cleared my throat and said, "I want to sell my little/brother. 8. That is -- I mean I think just about everybody/likes babies."/¶9. "How much do you want for... 10. Oh, of course/ everybody likes babies!", Mr. Barnaby said./ 11. "I have an idea for a TV program," I said./

P 12. "Splendid! Splendid!" he said, putting the tips of his/fingers together and nodding his head. 13. "We could put it/on between nine and ten on Thursdays and... 14. Wait a/minute! 15. You haven't told me what the idea is, yet!"/P16. "Well," I said, "my baby brother is a pretty good/brother." 17. Then I added, "As little brothers go."/P18. "Now see here! 19. I'm a very busy man!"/P20. "Yes, sir. 21. Well, my idea would be for you to choose a/baby for your TV programs. 22. The baby could advertise/things like -- well, milk or baby clothes. 23. There are lots/of things babies use. 24. You could get a sponsor."/

6 P 1. Mr. Barnaby was impressed. 2. "Hummm," he said, "you/may have an idea of value." 3. He walked around the office,/thinking. 4. "Yes. 5. We could have a contest and pick a baby/out of all the babies in town."/P6. "Excuse me, sir," I said, "but I think it would be better/not to have a contest. 7. If you have a contest, then all the/mothers whose babies don't win will be mad at you. 8. They/might even refuse to buy the things you advertise on your/station."/P9. Mr. Barnaby stopped pacing. 10. "Hummm," he said. 11. "You/may be right. 12. Wouldn't want to imperil our good will."/P13. "And so you could just pick my little brother," I said./P14. "He'd do just as well as anyone else his age."/P15. "How old is he?"/P16. "Eight months," I said./ 17. "But he is going on nine."/

P 18. "Hummm," said Mr. Barnaby, "let me see now." 19. He was/pacing the floor again. 20. "The typical baby. 21. That's it./ 22. Typical! 23. A baby like everyone else's baby. 24. A baby/everyone will love. 25. An excellent idea!"/P26. "Sure," I said. 27. "We could take some moving pictures/of him when he's at his best."/P28. "Nonsense,

my boy," Mr. Barnaby said. 29. "If we do this,/it will be a live show. 30. Live, boy, live!"/¶31. "But what if he cries or something?", I asked./¶32. "All babies cry," said Mr. Barnaby. 33. "He wouldn't be/typical if he didn't cry sometimes. 34. Typical, that's it, typical./ 35. The typical baby!"/¶36. "Yes, sir," I said./¶37. He placed a hand on my shoulder. 38. "You know," he/said, "I think you may have hit on a gold mine, my boy./ 39. Where can I see this baby brother of yours?"/¶40. "Well, he's home a lot," I said.‖ ¶ 41. Mr. Barnaby frowned and glared at me./¶42. "Our address is 221 Forest Road," I added hurriedly./

7 ¶ 1. That evening Mr. Barnaby telephoned and then came/to the house. 2. After he'd talked to my mother and father/for a while, they took him into the bedroom. 3. He leaned/over the crib and wagged a finger at my little brother./¶4. "Say da," Mr. Barnaby chuckled./¶ 5. ¶ "Da," said my little brother, grabbing for the finger./¶6. Mr. Barnaby chuckled again. 7. Andrew had made a very/favorable impression./¶8. Mr. Barnaby talked some more with my folks. 9. "It's/settled then," he said as he was leaving. 10. "Be at the station/with that fine baby a week from Saturday at 10:30 in the/morning. 11. You know, this boy of yours is quite a businessman." 12. And he gave me a big wink./

8 ¶ 1. A week from Saturday seemed a long way off. 2. I read a/lot so the time would go faster. 3. I even found that studying/made the time go faster, too. 4. The word definitions were/helping my marks in English, too. 5. I read a lot of them/out loud nearly every evening./ ¶ 6. If Andrew was crying when he should be sleeping, I just/turned to the S's and started

reading a lot of soft-sounding,/soothing words. 7. In a few seconds he would fall asleep./

8. He seemed to like the history lessons, too, but his favorite/was the dictionary. ‖

9. Genius at Work! /

9 ¶ 1. When the day came at last, my mother dressed Andrew/in a new outfit. 2. I stood looking down at him when we were/almost ready to go. 3. He really was a pretty good kid; I/couldn't help feeling proud. 4. I leaned over the crib, pointed/a finger at him and said, "Say da."/ ¶ 5. Clearly and distinctly Andrew said,"Philosophical"./¶6. At first I just looked at him. 7. "Philosophical?" I asked./ 8. "Did you say philosophical?"/¶9. "Communication," he said, also clearly and distinctly./ 10. "Mother! Dad!" I yelled. 11. "Andrew isn't typical! 12. He's/— he's a genius! 13. We've got to call the TV station!"/¶14. "Horizontal," Andrew said./¶15. I ran to the telephone and called the station. 16. While I/ was waiting for Mr. Barnaby's wire, Andrew said, "Reflex/action."/

10 ¶1. "Mr. Barnaby!" I said at last. 2. "Andrew isn't an ordinary/baby! 3. Do you know what he just said?"/¶4. "Never mind that," he said. 5. "Bring that fine boy over/here right away. 6. We're setting up lights and cameras."/¶7. "But Mr. Barnaby," I said, "Andrew just..."/¶8. "Get that baby over here!" he shouted. 9. "I'm a very/busy man."/ ¶ 10. On the way to the station I kept telling my parents what/had happened. 11. "We've got to tell Mr. Barnaby," I said./ 12. "This baby is not typical."‖¶13. "I never thought he was typical!" my mother said. 14. There/was pride in her voice./

11¶ 1. At the station Mr. Barnaby rushed us into the studio and pushed/a crib for Andrew under

one of the big cameras./ 2. There were glaring spotlights and floodlights, and cables / rigged up everywhere. 3. There was a glassed-in part along/one whole side of the studio -- the control room. 4. There/two men were signaling to each other, and one was pointing/to the clock./¶5. I still thought we should tell Mr. Barnaby, but he/was rushing around giving orders to lighting crews and/cameramen. 6. At last he leaned over the crib./¶7. I held my breath./¶8. He wagged a finger at Andrew and said, "Say da."/¶9. "Intellectual," my little brother said, loudly and clearly./¶10. Mr. Barnaby straightened up, still holding the finger/over the crib. 11. He stared at Andrew. 12. His face turned/red./

12 ¶1. "Intellectual?" he cried. 2. "Intellectual?" 3. His hands/dropped to his sides. 4. "This.....baby.....isn't...../typical," he moaned, and there was a distinct quiver in his/voice. 5. He looked helplessly at first one cameraman and/then another. 6. Finally he looked at me. 7. "You!"he said/in a sickly whisper. 8. "You!" 9. He stood with his feet wide/apart and brought his hand up slowly, pointing at me./ 10. "You!" 11. The pointing finger rose and fell with his heavy/breathing. 12. His eyes were glaring and wild.¶13. I backed away. 14. "I didn't.....I didn't mean.....I/tried to tell you.....sir!"/ ¶15. Mr. Barnaby slumped into a chair. 16. "In five minutes/we go on the air," he said, "with the "typical baby"." 17. The baby/we've been advertising all week. 18. Typical! Ha!" 19. He threw/his arms high and let them fall limply on his lap. 20. Then/he slumped still farther./

13.¶1. "Sir," I said, "is there a dictionary here?"/¶2. He nodded./¶3. "Where?"/¶4. He pointed

to the door. 5. "Front office. Miss Brown,"/ he said, staring at the floor./ ¶ 6. I dashed out of the studio, found Miss Brown and was/ back in a few seconds. 7. I stood by the crib and opened/ the dictionary. 8. I opened it to the S's. 9. "Andrew, listen/ to this," I said as calmly as I could./ ¶ 10. "Newspapervoman," Andrew said./ ¶ 11. I started to read. 12. "Sleigh, snow, soak, society, soften,/ soldier, sorrowful, soup, stormy, stroke, survive/ ..." ¶ 13. Andrew's eyes dropped, then closed. 14. I went on reading,/ and when I looked down again, Andrew was asleep./

14 ¶ 1. Someone stuck some papers into Mr. Barnaby's limp/ hand, and it made me feel good to see him get control of himself when he absolutely had to. 2. He came out of his/ slump and looked around. 3. Suddenly he jumped up and/ stepped in front of the cameras. 4. A light flashed over the/ control room, and there was a blare of music. 5. At first I/ thought the noise would wake Andrew, but he went on/ sleeping. 6. The S's had done it./ ¶ 7. I don't remember what Mr. Barnaby said during/ the televised program. 8. But I remember the cameras moving/ close to the crib and Mr. Barnaby bending over and saying/ soothing things to Andrew — but not too loudly. 9. There/ were tears in Mr. Barnaby's eyes as he finished his speech./ 10. His voice was swallowed up in a loud blare of "Rock-a-by/ Baby," which woke Andrew, but by then the program was over, anyway./

15 ¶ 1. Mr. Barnaby took us out of the studio, clear to the front/ door, patting his face with a large handkerchief. 2. When/ we were out on the street, I saw that my mother was smiling broadly. 3. "It serves him right for calling a child of mine/ typical," she said./ ¶ 4. My

father was folding the check Mr. Barnaby had given/him. 5. "This will make a nice start on paying for Andrew's/college education," he said. 6. "Though I'm not sure he needs/one," he added./P7. "I think I'm going to win the prize for the most original/outside project this year," I said./P8. "Philosophical," said my baby brother.

"Sheepdog"
in Widening Views
by William D. Sheldon & Robert A. McCracken, 1966
Allyn & Bacon, Inc.
470 Atlantic Avenue
Boston, MA 02210

Used by the following R.E.P.S. contributor:

GMN

Readability:

6th (Fry)

GOODMAN STORY #59 TAPE_____ GRADE____ ID_____ SEX___ ETHNICITY _____ AGE ___

READING LEVEL _____ TRANSCRIBED BY_____ DATE _____

1 1. ¶ The rays of the setting sun lingered/over the high Arizona desert, touching the rocky tip of Badger Mountain and tinting the bold face of/ Antelope Rim. 2. The shallow basin of/ Salt Creek Wash became a gathering/pool of darkness where a band of/eight hundred sheep with their lambs/were bedding down for the night on/a small patch of meadow. 3. Two burros, their long grey ears sagging in/drowsiness, stood stolidly in the midst of the sheep. 4. The frantic bleating became less frequent as two sheep dogs gently urged the band/ into a more compact mass and each/ewe found her lamb./

2. 1. ¶ It was fully dark when the alert/ears of the larger dog caught the/sound of a sharp whistle from/the small camp a hundred yards up the/wash. 2. The dog turned to go, but not/ until a last look over the band assured her that all was well and that/her mate was patrolling the far side./ 3. ¶ It had been a long day for the/dogs, and Peggy limped heavily as/she approached the camp./ 4. She went directly to the saddlebag home of her/five puppies, born two weeks before/while the hard drive had been underway./ 5. She nosed the tight huddle/ sleeping on the canvas flap and lay/down. 6. Immediately the five black/button noses were groping eagerly./ 7. Her eyes became soft with pride and/affection, but she didn't relax, always/being aware of her responsibility toward the band. 8. Peggy was a descendant of a long line of good sheep dogs./ 9. Her heavy yellow-and-brown coat indicated no particular breed, but her/ fine head and alert eyes hinted of/collies that worked the sheep on the Grampian Hills of Scotland./

3 1. ¶ The pups were sleeping, and she/gave her attention to her left forepaw from which two toes were missing. 2. A coyote trap had caught her/foot three years before, when she was/little more than half grown and just/learning the ways of the range and/the work of a sheep dog. 3. ¶ The herder came slowly from the/tiny tent and spilled the contents of/a saddle bag onto the ground. 4. "Here,/Peggy, old girl," he said. 5. "This is all/I've got for you tonight." 6. He tossed/her two cold biscuits, left from/the morning meal./ 7. ¶ He sat down on an upturned pack/saddle and coughed excessively./ 8. Peggy gulped the biscuits and looked to the herder for more, not understanding the lack of food. 9. The/herder was still coughing, and he/nodded his head to Peggy. 10. This evening there was no cooking fire, and Peggy trotted off to search the camp/for scraps of bones, but there was/nothing./

4 1. ¶ She sniffed the cool air of the late/spring drifting down the wash, before lowering her head to drink the/cold water of the small stream./ 2. Through the still night the yelping/wail of a coyote was brought to her/ears. 3. A growl swelled in her throat,/and she froze looking intently into the darkness over the low knolls to/the east. 4. Her trained ears told her/it was only one coyote she heard./ 5. She turned questioning eyes to the/coughing herder and then to the/sheep and the shadowy figure of/Chip moving about the band./ 6. ¶ The dog's uneasiness, growing for/the past two days, now became more/acute. 7. The routine was different,/and she could not understand this rush/to keep the band moving. 8. Why/hadn't the herder butchered/and cooked for himself and the dogs?/ 9. Why did the dogs have to work more/than usual? 10. Why were there no coyote fires at night?/

5 1. ¶ A high, thin wail came from the/north this time, alerting both herder/and dog. 2. He lifted his head wearily/and talked to his dog, as all herders/do. 3. "Well, Peggy, they're closing in./ 4. We'll just have to build fires again./ 5. It's been a bad year for rabbits, and/the coyotes are hungry." 6. He picked/up a small hatchet and started toward the rimrock west of camp./ 7. ¶ Peggy was following. 8. Her hunger/made her sniff hopefully under rocky/ledges and along the small trails in/the sage. 9. The building of coyote fires/was not new to her, although she was puzzled by the frequent stops when/the herder rested after coughing/spells. 10. Each evening they made a/wide circuit of the bedding grounds/and built fires on high points where/they could be seen for miles around./ 11. On nights when the fires were burning, she often heard coyotes singing/a protest from distant ridges, while/ the sheep rested safely. /

6 1. ¶ The herder lighted some brush/against a dead juniper tree on top of/the rimrock, not bothering to stack/limbs against the trunk. 2. Peggy felt/the difference in procedure; still she/moved toward the place where the next fire might be built. 3. A short/whistle halted her. 4. The herder was/heading for camp./ 5. ¶ "Come, Peggy. 6. Let's go. 7. One fire/is all I can build tonight. 8. It's not/enough, but it will have to do. 9. The/rest is up to you and Chip." 10. She/tucked her nose into his hand, and/he patted the side of her head and/gently pulled her ear; then he/grabbed a handful of fur about her/neck. 11. He shuffled slowly down the/hill. 12. "Good dog. 13. You've got lots of/work to do, for I am no longer of any/use."/

7 1. ¶ She had never heard this tone and/she gave him a questioning look.‖ 2. ¶ "We're two days out from the corrals and a day late on the drive. 3. I/sure hope the boss rides out to meet/us." 4. The words "corrals" and "boss"/meant things to Peggy, and she/whined in recognition./ 5. ¶ As they approached the bedded/sheep, the moon rose, its cold light/transforming the desert into a maze/of line and shadow. 6. Chip splashed/through the shallow stream to meet/them./ 7. ¶ The herder patted Chip and gave/an arm signal toward the flock./ 8. "You'd better stay here, old fellow./ 9. Don't want those sheep disturbed."‖ 10. Chip was hungry and had expected/food, but he sat facing the sheep./ 11. The herder made a slight movement/with his hand, and Peggy knew she/was to follow him./

8 1. ¶ The slanting rays of moonlight/probed the shallow wash. 2. As they/approached the tent, the thin wail of/coyotes reached her ears from upstream, far to the north. 3. Herder and/dog stopped to listen as the chorus/rapidly rose and fell./ 4. ¶ "Well, Peggy, sounds like about/three of them have spotted our fire./ 5. Guess they didn't have luck hunting/alone."‖ 6. ¶ Peggy sensed the concern in his/voice. 7. She, too, knew that three/coyotes had joined forces and that/hunger was driving them to the/sheep. 8. Peggy lay down with her/puppies; the herder stumbled into his/tent...../ 9. ¶ It was less than an hour before/dawn. 10. The moon had set. 11. All was/quiet. 12. As Peggy lay watching, the/shadowy form of Chip appeared between the grey blur of the sheep and/the knolls to the east. 13. His actions/gave no hint of alarm. 14. Then her eyes/caught a movement in the sage near the top of the knoll, and she looked/quickly to Chip, whose slow pace/was unchanged. 15. There was

no breeze/to cause movement in the brush./

9 1. ¶ Her muscles tensed. 2. As she started/forward, Chip wheeled to face the/knoll. 3. A coyote emerged from the/edge of the sage, not fifty feet away,/walking with its head down toward/the dog. 4. Chip held his stance between/the sheep and the danger. 5. The coyote's walk was not that of a rabid/animal, nor was it the creeping approach it used in attacking the sheep./ 6. It moved steadily forward. 7. As Chip/leaped toward the coyote, it whirled and ran lightly up the slope, staying/tantalizingly ahead and leading Chip/toward the brow of the knoll. 8. Peggy's/desert training had taught her the/answer to the maneuver. 9. She raced/toward the spot where the coyote/and Chip had disappeared from sight./ 10. She was too late./ 11. ¶ The coyotes had laid a successful/ambush for Chip who was fighting/for his life. 12. Peggy plunged over the/brow of the knoll into the tangle of/slashing coyotes and whirling dog./

10 1. ¶ The impact of her charge split up/the fighting animals and sent one/coyote spinning to the ground. 2. The nimble beast leaped away from her/flashing teeth and was gone. 3. The/ others followed after. 4. Peggy stood/over her mate, awaiting an attack/that didn't come. 5. Finally, Chip/dragged himself to his feet. 6. He had/a vicious tear at his throat, the tendon above one hind leg was severed,/ and his life spark was flickering./ 7. Limping slowly on three legs, he/sought sanctuary in the herder's/camp. 8. Peggy raced to the sheep./ 9. ¶ The band that had been huddled/about the stoic burros was a mass of/bleating movement. 10. The alarm of/the ewes, frantic for their lambs, was contagious. 11. The band overflowed/the bedding ground and started up/the hillsides./

11 1. ¶ Peggy needed all her skill as she/fought to control her charges, turning/group after group back toward/the center. 2. She concentrated on the/leaders, knowing that the others/ would follow. 3. Barking occasionally/to reassure them in their fright, she/circled the band again and again as/she had been trained. 4. At last it was/milling, going nowhere. 5. When it became quiet, she was spent and trembling./ 6. ¶ The peaceful glade was filling with warmth from the sun as the sheep/moved to the creek for water, then/spread slowly toward the hillside to/search beneath the sage for succulent/bunch grass. 7. Peggy looked again and/again toward the camp. 8. The herder/should be here to start them on the/trail as he had each morning in the/past. 9. The sheep were hungry and/wouldn't stay long in one place. 10. A/few lambs were already running/astray, and she turned them back to/the band before she set out for the/camp./

12 1. ¶ At the sight of her, the puppies/stopped their feuding and waddled hopefully toward her; but she turned/to the open tent, hesitating under/the flap before she walked in, and/sniffed at the silent form. 2. Urgently/she pawed the ground and whimpered, but there was no response./ 3. For a moment she stood by the bed/then bounded from the tent so fast/that the puppies scurried into the/saddlebag. 4. She looked toward the/sheep down the canyon before/thrusting her head into the bag with/the hungry puppies. 5. She turned once/more to the tent, halting after a step/or two when she saw Chip lying a/few feet away./ 6. ¶ She trotted to him, sniffing at his still head, whining close to his ear,/pawing his shoulder. 7. Then she/licked the wound at his neck. 8. He/didn't move. 9. She turned away and/

went through the camp. 10. She barely/turned her head in the direction of/the puppies as she walked toward the/unguarded sheep. 11. She realized that/she was alone and that the safety of/the band depended on her./

13 1. ¶The band was fanning out across/the hillside in search of grass. 2. Peggy/drove a few stragglers back into the/fold, then worked up the hill, turning/the flock so that all would feed in the/same direction. 3. She patrolled/the upper edge watching carefully that none should pass through the breaks/in the rimrock to the plateau above,/where they would become easy prey/to the coyotes. 4. In the past, Peggy/had known the herder's rifle to speak/out sharply against a bold coyote./ 5. Today there was no herder./ 6. ¶She did not leave the band or relax her vigilance. 7. The sun was high/when she turned the sheep down/from the hillside and across Salt/Creek, then back toward the camp/on the far side. 8. Shadows filled the/valley by the time she urged them to/the bedding ground. 9. As she passed/the camp, she saw her forlorn puppies huddled at the saddlebag, and/the urge to go to them was strong./ 10. Turning away, she ran ahead of the/sheep to hold them at the bedding/ground./

14 1. ¶It was well after dark when they/were quiet and she could return to/camp. 2. Her tail dropped in weariness/and her head bobbed at each step, for/the shale of the hillside had cut deep/into the pads of her feet. 3. She stopped/beside the saddlebag, and the puppies scrambled over her, searching/for milk she didn't have./ 4. ¶She went to a saddlebag containing pots and pans and pawed it/open, spilling the contents onto the/ground. 5. She found the pan from/which she had been fed many times,/and licked it carefully. 6. Then

she discovered a bit of grease clinging to the frying pan. 7. The meager taste of/food only made her hunger worse,/and she tore frantically through the/other bags. 8. There was nothing more/to eat./ 9. ¶ Her sense of routine told her it was/time to build the coyote fires, but the/tent was silent when she stopped at/the open flap. 10. If there were no fires/tonight, she must return to the band. 11. ¶ She made a circle about the sheep,/limping at each step, then started a/much wider circle, stopping on the/knoll to look across the open desert/and test the air for danger. 12. Far to/the south, a coyote call was answered/by another far to the east. 13. Peggy/looked to the south, then to the east,/and began her slow circle./

15 1. ¶ Below her, she heard the bleat of a/lamb that had wandered away from/its mother, and she raced to it, brushing it roughly, knocking it down./ 2. The helpless animal at her feet/brought her hunger to mind, and she/held it down with her paw, reaching savagely for its throat. 3. The strong/sheep odor sweeping through her/nostrils stopped her. 4. She had eaten/mutton many times from the hand of/the herder, but she had never killed/a sheep. 5. She raised her paw, letting/the lamb get to its feet, and drove it/gently back into the band./ 6. ¶ Long hours passed without incident while Peggy guarded the sleeping flock. 7. As she plodded back to/camp, she sniffed at the hard-packed/meadow for field mice. 8. Finally giving/up in weariness, she lay down with/her pups. 9. In an hour or two the/moon would pass below the jagged peaks to the west. 10. Peggy tried to/sleep, but it was no use. 11. Her hunger/was so acute she could no longer lie/still, and she got up to make

another search for food before going back to/the sheep./

16 1. ¶ The band was quiet as Peggy/slowly approached. 2. She quickened/her pace when she saw that one burro/was awake and standing, its head/held high, its long ears to the east./ 3. She sniffed the edge of the sage/toward which the burro's ears were/pointed. 4. She smelled nothing but the/sheep. 5. While she was working carefully around the band, a great owl/sailed down the canyon on silent wings, skimming a few feet above the/sheep. 6. She moved upstream a few/yards when suddenly the second/burro stirred. 7. Peggy turned to look./ 8. The band was quiet; only the ears of/the burros justified her alarm. 9. Alert/to the danger of ambush, she moved/into the sage, taking each step noiselessly. 10. The coyote scent eluded her/now, and she stopped on the top of a/small rise, testing the air, listening/ to the stillness. 11. Then, from the base/of the next knoll, came the startled/bleat of a sheep, followed by a second/bleat that rang with fear, and a third/filled with pain before it was choked to silence. 12. Peggy plunged through/the sage.

17 1. ¶ In a depression about twenty feet/wide, shaped like an amphitheater, a/defenseless ewe had been brought/down. 2. A slashed tendon and torn/throat were visible. 3. Two coyotes/ stood tensely over their kill./ 4. ¶ At the sound of the agony in the/ewe's last bleat, all caution/left Peggy. 5. There was no time for a deceptive approach or planned attack./ 6. The final leap of her headlong charge/carried her from the rim of the hollow into the midst of the surprised/coyotes. 7. ¶ They acted instantly to avoid the/dog's long white teeth. 8. Their movements hindered each other, and/Peggy's heavy shoulder struck one/

coyote on the hindquarter, sending it/off its feet. 9. Her momentum carried/her to the back of the hollow./ 10. Stumbling on the steep slope, she/turned at bay. 11. The coyotes nimbly/leaped to opposite sides of the hollow, stopping to turn back at the rim./ 12. They had tasted blood and were not/to be cheated of their prize by the/weakened sheep dog, who stood silently by the dead ewe. 13. The two had/hunted as a team and were masters of feinting, dodging, slashing, and/killing. 14. From opposite sides of the/basin they snarled down on Peggy/with teeth bared, ears flat, the hair/on their backs raised, and their feet/spread for a sudden spring./

18 1. ¶ The coyote on Peggy's right made/a sudden leap that carried it halfway/to the dog. 2. She turned to meet the/threat, only to have her left shoulder/torn by the needle-sharp fangs of the/second coyote. 3. The first animal had/merely feinted, then leaped out of/the way. 4. Their method of fighting/was not to come to grips with an adversary but to worry and torment it until a hamstring could be cut and/their prey was helpless; then to the/kill. 5. Both coyotes regained their/vantage points at each side of the/hollow, and this time the thrust came/from the left. 6. As Peggy turned to/face it, her right flank was ripped./ 7. The first coyote followed through/this time, and for a moment, both/coyotes and Peggy were a snarling/whirl of fury. 8. One of her ears was in/shreds, and bunches of fur were torn/from her neck before the coyotes/danced away./

19 1. ¶ Peggy felt the weariness in her/bones and the sluggishness in her muscles as she edged farther into the/hollow so that the coyotes could not/get behind her. 2. An overpowering/

urge for escape surged through her,/but when her hind legs backed/against the dead ewe, the desire for/flight left her. 3. The sheep must be/protected./ 4.¶ She felt almost overwhelmed as/she faced the coyotes. 5. She stood/on her hind feet and fought fang to fang/with one of them who tore chunks/of fur and hide from her neck, while/the other slashed a hind foot. 6. Then/both leaped out of range./ 7.¶ Regaining her position with her back to the ewe, Peggy knew that/her quivering muscles would not respond much longer. 8. Then she remembered her advantage when she/had surprised the coyotes, and she/gathered herself for a final effort./ 9. She looked up at the snarling coyotes/on either side, watching as they/settled themselves for their next assault./

20 1.¶ The darting attack came as before. 2. This time Peggy leaped forward instead of turning to meet one/of her enemies. 3. In mid-air she/crashed into the coyote on her right./ 4. Her greater weight kept her on her/feet as she had sensed it would. 5. The/coyote rolled over and over. 6. Before/it could get up, Peggy drove her fangs/into the back of its neck with all the fury/of her pain and fear. 7. Her teeth/sank deep until they were stopped by/bone. 8. With a mighty heave, she/lifted the smaller animal off the/ground. 9. There was a twisting yank,/and something snapped./ 10.¶ The other coyote turned back to/the fray as Peggy loosed her grip on/the animal at her feet and slowly/raised her head, teeth bared and ears/flattened. 11. She took one slow step/forward and saw the coyote hesitate; then another step as it spread its/back feet to spring; a third step, and/the coyote turned its head sharply/from side to side. 12. Looking past her,/it changed the

position of its front/feet. 13. Peggy's numbed brain told her/to move forward. 14. She could not/know that the coyote had just sensed/the loss of its mate and felt fear for/the first time. 15. She was relieved when/it jumped sideways and disappeared/as she took her fourth step./ 16. For a moment, she dully watched/where the coyote had been, her teeth/still bared in a silent snarl. 17. Slowly/her fear left, and weakness took its place. 18. She sank down, too sore/and faint to lick her wounds.../

21 1. ¶ The morning sun was warm, and/the sheep were spreading over the/sides of the shallow wash before/Peggy was able to struggle to her/feet. 2. Her painful steps took her/through the sage and across the bedding ground. 3. It seemed to be an/endless distance to the camp. 4. Again/and again she paused, and it seemed/she would just collapse. 5. The sounds/of the sheep beat upon her, but she/could not go to them yet. 6. Though/her eyes were open, she failed to see/that two men had ridden down the/canyon to the camp and were dismounting from their horses./ 7. ¶ "You were right about the camp,/boss," said the younger man. 8. "When/we saw it from up on the ridge, you/said there was something wrong. 9. I/can see a few sheep and hear more/farther down the canyon. 10. They must/be scattering."/

22 1. ¶ The boss took in the camp at a/glance, missing nothing. 2. He stepped/into the tent, only to return in a moment to say, "It's worse than you/think, Jake. 3. The herder is dead./ 4. Been dead some time." 5. He walked to/the body of Chip, and as Jake approached, the boss said simply, "Coyotes"./ 6. ¶ He had turned his attention to the/yapping puppies, backed as far as/they could into the saddlebag, when/Jake stepped to his horse and drew a/rifle

from the scabbard. 7. "Hey, boss,"/he called softly, "what do you make/of this coming along the edge of the/sage? 8. Whatever it is, it's got the/blind staggers." 9. He raised his rifle./ 10. ¶The quick eyes of the boss found/what Jake saw, and he shouted,/ "Don't shoot!' That's Peggy." 11. Both/men stood still as the big dog went/past, without noticing them, to lie/down heavily near her pups.‖

GMN 60

"Generation Gap"
by Roger Rapaport
Look Magazine
January 13, 1970

Used by the following R.E.P.S. contributor:

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GOODMAN STORY # 60 TAPE_____ GRADE____ ID_____ SEX___ ETHNICITY_____ AGE___

READING LEVEL_____ TRANSCRIBED BY____ DATE _____

1 1. ¶ Recently, I spoke with a man twice/my age who expressed great faith/in the future of American youth:/"There's nothing wrong with them that/ten years, a family, mortgage/and car payments won't be able to/cure." 2. He, of course, envisions millions of young trouble-makers shaving their beards, dropping their hems,/marching across the generation gap and acculturating in a sea of baby food, weed killer/and convertible debentures.

2 1. ¶ Such wishful thinking arises/from the preconception that maturity will force the young to stop/fighting for a future they want and/begin to accept a future they can/get. 2. It is precisely this cynicism/that has divided fathers and sons/during the 1960s. 3. For example,/youths repeatedly risk the clubs and the courts to force an end to/the Vietnam war while, to some,/the President seems willing to end/the fighting only when it doesn't/cost him any percentage points on/the latest Gallup poll./

3. 1. ¶ But the conflict will widen,/and, by 1980 when I am 33,/I suspect that the gap between my/generation and the generation now/in power will have widened into a/new national fault line rocking/the entire country. 2. It is one thing to/smash powerless children on the/picket line, it is a new game when/the children begin assuming control of the country./

4 1. ¶ Young dissidents have been/widely berated for lacking an alternative to the present system./ 2. But the fact is we have many goals/for tomorrow. 3. The first priority, of/course, will be to reincarnate the/political system. 4. "Planned obsolescents" can no longer run the/country. 5. We can't continue institutionalizing yesterday's leaders:/

Richard M. Nixon, circa 1940; Gen./Lewis Hershey, circa 1930; J. Edgar Hoover, circa 1920; plus the extra added attraction of congressmen and generals trying to bomb/their way back to the Stone Age/with a Vietnam war circa 1890./

5 1. ¶ When 200 million Americans sign/a Sunday New York Times ad/opposed to the Vietnam war, the/Pentagon will retreat. 2. Likewise, we/must call off the debate on the/phantom political issues that have/supposedly divided us in the past./ 3. We will no longer waste our time/debating whether or not the internal combustion engine should be/allowed to asphyxiate us, whether/we should have a useless anti-missile system to protect us from/ imaginary enemies, whether our/children should be conscripted to/fight and die in the name of leaders who enjoy handing out medals/to widows. 4. This senseless, futile/debate between the obstetrician/and the mortician will end./

6. 1. ¶ For this is not the Titanic, where a lucky few can climb into lifeboats and survive. 2. This is Air Force One, where there are no parachutes. 3. All/of us - President, pilot, stewardesses, first- and second-class passengers - must resuscitate a physically and morally depleted environment or go down together./

7 1. ¶ The United States should lead/the world in taming technology./ 2. We will become a human sanctuary where SST's are neither built/nor flown because we believe in/the sanctity of the human eardrum./ 3. Instead of building synthetic alligators for amusement parks, we/ will save the real ones in the Everglades. 4. We will stop offshore oil/drilling so children can swim again/off Santa Barbara and stop driving/until we can see Los Angeles./

8 1. ¶But once we have begun draining the novocaine out of our politicians/ and technocrats, installed/Ralph Nader as the president of General Motors and Tommy/Smothers as the head of CBS, we/will have to start looking inward./ 2. We will need to free ourselves of/the stereotypes, the greed, the anxieties and vapid status symbols/that propel our society. 3. Tomorrow/we must crown a Miss America/who has buck teeth, cash in Las/Vegas, abandon our calling cards/and list everyone in Who's Who./

9. 1. ¶Aging can no longer be an excuse for stagnation. 2. We cannot/ continue to stunt the growth of/adults as if they were bonsai trees,/intentionally kept in a precarious/biological environment where it is/impossible to grow, change, mature or expand, where it is impossible to do anything except vegetate or die. 3. Man can no longer allow color television to suck his intellect down to the lowest common/denominator. 4. He cannot continue/to find his highs and lows on the/New York Stock Exchange, his diet/in the frozen-food case, his sex in/ the centerfold./

10 1. ¶He can't continue fighting/his way up the corporate/ladder. 2. For on top he will find himself only one more executive unable to quit because he would lose/the fringe benefit of free psychiatric care needed because the job/ is driving him crazy. 3. He must/ smash his shock-proof gold watch,/shed the corporate tattoo/and come out of mental retirement./

11 1. ¶When the scales start falling/from their eyes, I suspect that/many of today's adults will eventually join with their children in the/fight against the men with goiters/for cerebrums who want to do us/in. 2. I suspect that, like Dr. Spock,/ many of our parents

are as troubled as we are. 3. They know reckless leaders are on the loose in/America. 4. They know the soaring/rhetoric of our verbose government officials is only so much/ thermal pollution, that the present course is only leading to an/eternal human blackout. 5.Eventually they will join forces with their/ children or simply move over and/ let us pass./

12 1. P But when we find a governor for/California who does not believe that when you have seen one redwood you have seen them all;/ when big business gives up trying/to turn college radicals into square/roots; when Spiro Agnew fires his/speechwriter, turns off his tele-/ prompter and throws away his cue/cards; when the new FBI director catches/ Eldridge Cleaver and/takes him out to dinner, then we/will have only begun./

13 1. P For there is another generation/gap in the works, between us and/our forthcoming children. 2. For if my/generation has seen through the/political and technical sophistry of/the times, we still have not come to/understand ourselves. 3. From the/ day in sixth grade when our Sputnik-obsessed teachers began/clobbering us with homework, we/ have been too nervous, too anxious, too guilt-ridden to really know/what we are all about. 4. I suspect it/will take my generation many/years to recover from our education./ 5. We will continue to be awakened by nightmares about accidental smudges costing us points/on our electrostatically graded answer sheets, of losing a gold star/ because we failed to finish our/milk and cookies./

14 1. P I suspect our children will find/us a bit stiff from all those confining years in the classroom. 2. They/will probably find us too cerebral,/better at thinking than feeling,

better at seeing than sensing, better/at listening than touching. 3. Caught/ mind-tripping, we will be accused/ of absorbing too much and seeking too little. 4. They may need our/help in algebra, but I'm sure we're/going to need their help in freeing/us of our inhibitions./

15 1. ¶ There will be conflict between/us because they will not be bound/by all the constraints of the mind/that bind us. 2. They will know instinctively what freedom is all/ about, and no one will be able to/take it away from them. 3. Chronological age will become less important; perhaps they will force us to even stop using age as an excuse for obstinacy. 4. Maybe we will/stop declaring birthdays for awhile/and all lie about our age./

16 1. ¶ I suspect they might demand/with Kurt Vonnegut that we forget/ our linear concept of time, that we/become "unstuck in time" and/ abandon the "illusion we have here/on Earth that one moment follows/another one, like beads on a string,/and that once a moment is gone it/is gone forever... 2. All moments,/ past, present, and future, always/ have existed, always will exist./

17 1. ¶ Perhaps we will reach 1984 and/ find we are in 2001./ 2. ¶ In the end, I am sure that many/ of us who began this pervasive/generational rebellion will have/ second thoughts when we see what /our children do to us. 3. But I hope/that instead of meeting them with/Mace, we will have the good sense/to meet them with love, help them/on their way and perhaps even join/ them. 4. For any generation could go/wrong. 5. Even our own. /

WEB-PF-36
"Yellow Bird, Fly" by Jacobs

WEB-PF-99
"What About Willie?" by LeGrand

WEB-PF-109
"Henny Penny" by Wilty and Bebell

WEB-PF-140
"The Nonsense Alphabet" by Lear

in Peppermint Fence Revised Edition
Reading Caravan Serires
D.C. Heath and Co.
125 Spring St.
Lexington, MA 02173

Used by the following R.E.P.S. contributor:

WEB

Readability:

Due to the extraordinary nature of the texts, the readability measures are questionable. The Fry measure is sensitive to sentence length and number of syllables as indices of difficulty. Therefore three of the above texts, though appearing in a primary text, scored between 6th and 8th grade difficulty. WEB-PF-99, however, scored at the 1st grade level.

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STUDY WEB TEXT PF 36 TAPE_____ GRADE_____ ID_____ AGE_____ SEX_____ ETHNICITY_____

READING LEVEL_____ READABILITY_____

Yellow Bird, Fly

1. P Yellow bird, yellow bird,/ blink your eye,/ yellow bird, yellow bird,/ fly, fly, fly./

2. P Yellow bird, yellow bird,/dip your wing,/ yellow bird, yellow bird,/ sing, sing, sing.‖

STUDY WEB TEXT PF 99 TAPE_____ GRADE_____ ID_____ AGE_____ SEX_____ ETHNICITY_____

READING LEVEL_____ READABILITY_____

1. P 1. Willie came to a green house./ 2. It was the green house by a brook./ 3. Willie said, "Mee-ow."/ 4. But no one came./

2. P 1. So Willie went to the brook./ 2. There was a big catfish./ 3. And there was a fishline./

3. P 1. "S-nap!" went the catfish./ 2. He had the fishline./

4. 1. "Mee-ow!" went Willie./ 2. He had the fishline, too.

STUDY WEB TEXT PF 109 TAPE_____ GRADE_____ ID_____ AGE_____ SEX_____ ETHNICITY_____

READING LEVEL_____ READABILITY_____

1. P1. They went on and on and on./ 2. They came to Foxy-Loxy./

2. P1. "Where are you going?"/ said Foxy-Loxy./

3. P1. "Foxy-Loxy! 2. Foxy-Loxy!"/said Henny-Penny and Cocky-Locky/and Ducky-Lucky and Goosey-Loosey/and Turkey-Lurkey./ 3. "The sky is falling!/ 4. We are going to tell the King."/

4. P1. "Come with me," said Foxy-Loxy./ 2. "I know how to get there."‖

STUDY WEB TEXT PF 140 TAPE_____ GRADE_____ ID_____ AGE_____ SEX_____ ETHNICITY_____

READING LEVEL_____ READABILITY_____

1. P I was once a bottle of ink, /inky, /dinky, /thinky, /inky, /blacky minky, bottle of ink!/

2. P J was once a jar of jam, /jammy,/ mammy,/ clammy,/ jammy,/ sweety, swammy, /jar of jam! ‖

3. P K was once a little kite,/ kity,/ whity, /flighty, /kity, /out of sighty, /little kite!/

4. P L was once a little lark, /larky, /marky, /harky,/ larky,/ in the parky,/ little lark! ‖

WEB-SB-78
"Two Rhymes for Fun"

WEB-SB-125
"The Wonderful Feast"

in Sky Blue (Revised Edition)
Reading Caravan Series
D.C. Heath and Co.
125 Spring Street
Lexington, MA 02173

Used by the following R.E.P.S. contributor::

WEB

Readability:

WEB-SB-78 7th (Fry)

WEB-SB-125 3rd-4th (Fry)

(See the informational page on the WEB-PF texts regarding readability levels).

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STUDY WEB TEXT SB 78 TAPE_____ GRADE_____ ID_____ AGE_____ SEX_____ ETHNICITY_____

READING LEVEL_____ READABILITY_____

1. P The raccoon's tail is ring-around,/ the possum's tail is bare;/ the rabbit has no tail at all,/ but a great big bunch of hair./

2. P The elephant has a great big trunk;/ he never packs it with clothes;/ it has no lock and it has no key,/ but he takes it wherever he goes.]

STUDY WEB TEXT SB 125 TAPE_____ GRADE_____ ID_____ AGE_____ SEX_____ ETHNICITY_____

READING LEVEL_____ READABILITY_____

1. ¶ Then the red hen, Strawberry,/walked into the barn./ 2. She was looking for breakfast./

3. "Children, children!" she called./ 4. "Look what a wonderful feast/we are going to have!"‖

5. ¶ In came Strawberry's little chickens./ 6. It was not quiet while they ate/their breakfast./

7. But all was quiet again in the barn/after they left.‖

LEU-12
"The Bus Ride"
in
All in a Row

LEU-27
"Happy Faces"
in
Banbury Cross

LEU-34
"The Lion's Tail"
in
All in a Row

all selections from:
Reading Unlimited Series, 1976
Scott, Foresman & Co.
1900 E. Lake Ave.
Glenview, Illinois 60025

Used by the following R.E.P.S. contributor:

LEU

Readability:

all selections 1st (Fry)

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STUDY LEU TEXT 12 TAPE_____ GRADE_____ ID _____ AGE_____ SEX_____ ETHNICITY_____

S.P.R.D._____ GILMORE_____ M.A.T._____ READABILITY LEVEL_____

The Bus Ride

1. 1.PA girl got on the bus.‖ 2. Then the bus went fast.‖ 3.PA boy got on the bus.‖ 4.PThen the bus went fast.‖ 5.PA fox got on the bus.‖ 6.PThen the bus went fast.‖ 7.PA hippopotamus got on the bus.‖ 8.PThen the bus went fast.‖ 9.PA goat got on the bus.‖ 10.PThen the bus went fas

2. 1.PA rhinoceros got on the bus.‖ 2.PThen the bus went fast.‖ 3.PA fish got on the bus.‖ 4.PThen the bus went fast.‖ 5.PA horse got on the bus.‖ 6.PThen the bus went fast.‖ 7.PA rabb got on the bus.‖ 8.PThen the bus went fast.‖ 9.PA bee got on the bus.‖ 10.PThen!‖

3. 1.PThe rabbit got off the bus. 2.PThe horse got off the bus. 3.PThe fish got off the bus. 4.PThe rhinoceros got off the bus. 5.PThe goat got off the bus. 6.PThe hippopotamus got off the bus. 7.PThe fox got off the bus. 8.PThe boy got off the bus. 9.PThe girl got off the bus.‖ 10.PThen they all ran fast.‖

STUDY LEU TEXT 27 TAPE_____ GRADE_____ ID_____ AGE_____ SEX_____ ETHNICITY_____

S.P.R.D._____ GILMORE_____ M.A.T._____ READABILITY LEVEL_____

Happy Faces

1. 1.PMr. Vara had a store.‖ 2.PHe lived above the store.‖ 3.PThe store was across the street from/the school.‖ 4.PThe girls and boys went to the store/to buy candy, gum, and ice cream.‖

2. 1.POne day Mr. Vara fell off a ladder and/broke his leg.‖ 2.PThe next day the store was closed. 3.PMiss Cruz told the girls and boys/about Mr. Vara./ 4.PThey wanted to help him.‖ 5.PThey made cards for him.‖ 6.PThey brought books, puzzles, and/food for Mr. Vara.‖

3. 1.PMiss Cruz took the girls and boys/to see Mr. Vara.‖ 2.PThey went across the street and/up the stairs.‖ 3.PThey gave Mr. Vara the cards and books.‖ 4.PThey put the puzzles on the table‖ 5.PThey put the food in the kitchen.‖

4. 1.POne boy watered Mr. Vara's flowers.‖ 2.POne girl fed the fish.‖ 3.PTwo boys washed the dishes.‖

4. 1.PThe girls and boys sang a song./ 2.PThey sang "Put on a Happy Face."‖ 3.PMr. Vara said, "Thank you./ 4.PI like your song./ 5.PI like your happy faces."‖ 6.PA girl said, "We like your happy face too."‖

5. 1.PMr. Vara said, "Write your names on/my cast./ 2.PI want to remember my happy day."‖ 3.PThe girls and boys wrote their/names on Mr. Vara's cast./P4. Then they went back to school.‖

Time_____ Rate_____ Comp._____

STUDY LEU TEXT 34 TAPE_____ GRADE_____ ID_____ AGE_____ SEX_____ ETHNICITY_____

S.P.R.D._____ GILMORE_____ M.A.T._____ READABILITY LEVEL_____

The Lion's Tail

1. 1.PPOnce upon a time a lion couldn't/find his tail./ 2.PHe was very sad.‖ 3.PA mouse came along/ 4.P"Why are you sad?"‖ 5.P"I can't find my tail."/ 6.P"I'll look for it."‖ 7.PThe mouse looked in front of the lion./ 8.PThe mouse looked behind the lion./ 9.PBut he couldn't find the lion's tail.‖

2. 1.PA monkey came along./ 2.P"Why are you sad?"‖ 3.P"I can't find my tail."/ 4.P"I'll look for it."‖ 5.PThe monkey looked in front of the lion./ 6.PThe monkey looked behind the lion./ 7.PBut he couldn't find the lion's tail.‖

3. 1.PA turtle came along./ 2.P"Why are you sad?"‖ 3.P"I can't find my tail."/ 4.P"I'll look for it."/ 5.PThe turtle looked in front of the lion./ 6.PThe turtle looked behind the lion./ 7.P"I bet I can find your tail./ 8.PGet up, Mr. Lion.‖ 9. P The lion got up.‖ 10.P You couldn't find your tail because/you were sitting on it.‖

DNK-02

Story #1
"The Turtle That Talked Too Much"
(folk tale)
in Blue Dilly Dilly (Grade 1) 1972
The Economy Co.
Oklahoma City, OK

Story #2
"Homer Didn't Give a Hoot"
by Helen Inwood
in Blue Dilly Dilly (Grade 1) 1972
The Economy Co.
Oklahoma City, OK

Used by the following R.E.P.S contributor:

Danks

Readability:

Story #1 2nd (Fry)

Story #2 1st-2nd (Fry)

NOTE: the following versions of the above texts have words deleted in the environments manipulated by Danks.

STUDY DNK TEXT C2- TAPE_____ ID____ AGE____ GRADE____ SEX____ ETHNICITY_____

READING LEVEL_____

Story #1

1. 1. P Once upon a time a Turtle lived on a pond with two/Ducks. 2. It was a nice fishing 3. They were happy there./ 4. The Ducks and the Turtle were good friends and she always/had something to say. 5. She and the Ducks a lot./ 6. The Turtle liked to hear herself talk.

2. 1. P After a long time the pond began to dry up. 2. Because the/pond was too the Ducks told the Turtle they would fly/away. 3. They were going to look for more water. 4. The Ducks/wanted to take the Turtle. 5. They ran to tell the Turtle that/ they would her. 6. But turtles can't fly. 7. How would the/Ducks take the Turtle with them?

3. 1. P The Ducks felt so sorry for her. 2. At last, they thought/of a way to take her with them. 3. If the Turtle could keep still/ they would let her go. 4. The Turtle said she would be as / as she could be. 5. The Ducks had made her happy today.

4. 1. P Because the Ducks told her to, the Turtle held the/stick with her teeth. 2. She knew that because she held the/stick with her she would be sorry if she opened her/ mouth. 3. The Turtle couldn't wait to go.

5. 1. [P]The Ducks found a fat stick. 2. The Turtle would be able to/hold on better because the stick was so 3. The Ducks took/the ends of the stick and flew away with the Turtle.

6. 1. [P]When they were high above the trees, the Turtle kept her/eyes shut. 2. She was afraid and glad her eyes were / 3. She thought about everything the Ducks had told her and/she kept still.[]

7. 1. [P]Soon the Ducks flew over a church. 2. The bells were/ ringing. 3. The Turtle could hear all the play nice/music. 4. She wanted to ask where the music was coming/from but she knew she must not open her mouth.

8. 1. [P]At last the Ducks saw a nice pond. 2. The Turtle and Ducks/could make a home here. 3. The Ducks landed. 4. The Turtle/could now open her eyes. 5. She saw rocks, trees, and plants./ 6. There were many turtles. 7. One of the asked her to/live with them. 8. She was happy and home at last.[]

STUDY DNK TEXT_____ TAPE_____ ID_____ AGE_____ GRADE_____ SEX_____ ETHNICITY_____

READING LEVEL_____

Story #2

1. 1. ¶Homer and Tom were baby hoot owls. 2. They lived in a/nice green woods with their Mother and Father. 3. Homer/and Tom were all brown. 4. Because they were all it/would be hard to see them in their nest. 5. This helped to/keep them safe from cats. 6. All the other animals came/to see them./

2. 1. ¶As the boys grew, they all saw that Homer was lazy./ 2. When Tom wanted to eat ants, Homer went to sleep. 3. When/Tom learned to fly and hunt, Homer slept./

3. 1. ¶ One day Mother and Father had to go visit a sick friend./ 2. Mother kissed Tom and she and Father for two days.] 3. Tom and Homer were all alone./

4. 1. ¶ Homer thought this would be fun. 2. He could sleep all he/wanted to now. 3. Tom wanted to talk but Homer/slept in the nest and Tom beside him. 4. Tom knew he would have /to get the food. 5. So he left Homer to watch the nest./

5. 1. ¶ Homer woke up alone. 2. At noon he was wide / looking for Tom. 3. That night, it had started to get dark/but Tom was not home.

6. 1. ¶Homer heard a big sound. 2. The sound was so that it/made Homer scared. 3. What could it be? 4. He looked down from/the tree and saw two wide eyes. 5. They

were looking up at him.] 6. Then Homer heard a noise. 7. Up and up the tree came a / 8. What would he do? 9. Father had told Homer that cats liked/to eat baby owls. 10. Oh, if I could only fly thought Homer./ 11. Homer was so afraid.]

7. 1. [P Just then Homer heard a loud ho ting. 2. Tom had heard/Homer's cry for help. 3. As Tom flew in the nest, the cat/ was scared of Tom's bill. 4. The cat ran down the tree/with Tom after it. 5. The cat got away but Homer and/Tom were safe.]

8. 1. [P Homer wanted to learn to fly now. 2. So Tom began to teach/Homer. 3. Homer could not fly well. 4. When he first took/off, Homer to the ground. 5. He fell a lot. 6. Then as he jumped off/the nest, his wings worked. 7. He could fly./ 8. Tom and Homer were so happy.

9. 1. [P When Mother and Father came home, Homer showed them] how he could fly. 2. Mother and Father watched Homer / over the nest. 3. They were so proud of him.

10. 1. [P The next day was just right for flying. 2. There was not/a in the sky as Mother, Father, Tom and Homer left/the nest. 3. Homer was so happy he could fly. 4. He wished/that he had learned a long time ago.]

DNK-04

"Seal of Frog Island"
by Maraian Rumsey
in Mysterious Wisteria (Grade 3) 1972
The Economy Co.
Oklahoma City, OK

Used by the following R.E.P.S. contributor:

DNK

Readability:

4th (Fry)

NOTE: the following version of the above text has words deleted in the environments manipulated by Danks.

STUDY DNK TEXT 04- TAPE_____ ID____ AGE____ GRADE____ SEX____ ETHNICITY_____

READING LEVEL_____

1. 1. P John lived in a stone house at the bottom of a tall lighthouse/ on Frog Island. 2. The island was well named. 3. From a ship in the/ distance it looked like a big frog sitting quietly on the water. 4. John's/father was a lighthouse keeper, and his job was to keep the big light/ blinking at night.

2. 1. P One afternoon John was walking on the beach. 2. Suddenly he/ on what he had thought was a black rock. 3. A frightened baby/seal looked up at John helplessly. 4. John couldn't leave the seal alone./ 5. The baby seal cried in his as John carried it to the lighthouse./ 6. Looking up, Mother let out a little squeal. 7. Father dropped his book./ 8. "Can I keep it?" John asked. 8. But Father said no and added that it/was probably too small to be able to eat./

3. 1. P John felt sure Father was wrong. 2. So he rushed out to the string of/fish he had caught that morning and brought two little ones to the/ seal. 3. The baby seal sniffed at the fish. 4. It was too small yet to solid/ food. 5. So John carried the seal back to the water hoping its mother/would return./

4. 1. P John was awake at daylight the next morning. 2. Then he quickly jumped/from because he wanted to see if the baby seal had been rescued.‖ 3. But he tumbled over something in the doorway. 4. Picking himself up/ he heard a quiet little bark.

5. There was the baby seal, settled in the/doorway watching him. 6. Father told John that he could keep it. 7. John was/glad that the seal would be safe on the 8. He made a place in/the lighthouse for it to sleep.]

5. 1. [P] They first tried to feed it. 2. Pouring some milk into an empty jar,/ they stretched a rubber glove over the lid. 3. They cut a hole in the/glove so the milk could trickle out./

6. 1. [P] The seal looked at John, and it tried to drink. 2. With wide eyes,/ the seal the milk. 3. John gently wiped spilled milk off the seal's/mouth. 4. But the seal needed more than just milk. 5. So they stewed/John's fish, mixed it with milk and oatmeal, and gave the seal some of/that too. 6. Each day the baby seal grew stronger. 7. John watched the seal's/muscles become 8. The seal adopted John and his family. 9. And/John called his new friend Albert./

7. 1. [P] It was not long before John discovered that Albert could not swim./ 2. When they had been out in the boat, some waves turned the boat over,/ leaving the seal 3. John swam to Albert and pulled him and the/boat back to shore. 4. For the next few days John took Albert into the water./ 5. Deeper and deeper they went until Albert finally was swimming.

8. 1. [P] Albert now loved to swim. 2. He liked it so much that he often tried/to pull John toward the water, but John didn't want to swim. 3. Albert would/ not swim alone. 4. He and John were always / 5. Albert thought John was his mother.]

9. 1. ¶ One day as soon as it was evening, John took Albert fishing./ 2. This was a problem because it was time for Albert's / 3. Once John/caught a fish, it was a mad scramble to get it off the hook before/Albert grabbed it. 4. John was sure the seal was old enough to catch his/own fish. 5. But he didn't know how to teach him to do it.]

10. 1. ¶ John had an idea. 2. He held a fish in front of Albert and then/threw it over the side of the boat. 3. Albert barked and watched the/fish land in the and swim away. 4. John took another fish and/threw it into the water. 5. Albert leaped back and forth in excitement./ 6. Watching the fish swim away, Albert still in the boat. 7. John did the/same thing again. 8. This time it was too much. 9. Albert went in after it./ 10. He finally caught it and looked very proud. 11. John told his mother and/father at supper that Albert had fed himself. 12. They were all proud./

11. 1. ¶ A few nights later, when the family was sleeping, Albert wanted/to play. 2. There was a shed behind the house with doors that were never/locked. 3. The doors were wide so that Albert could easily get in. 4. Inside/the shed Albert started looking around for something to play with. 5. He/passed many boxes, lamps and old cans. 6. Something in the corner/caught his eye. 7. He saw two big fuel drums with round, smooth lids./ 8. Because the lids were so he could easily stand on them and that/looked like fun. 9. Leaping onto the drums, Albert made a loud noise./ 10. Albert though this was even better. 11. When he saw John coming,/ he hid behind the 12. John was afraid Albert

would wake his parents./ 13. So Albert came out and went to the corner. 14. John was so mad he just left Albert there and went back to bed.

12. 1. As John got in bed he hoped Father had not heard all of the noise./ 2. But father had awakened too. 3. Far in the distance he / the who-who of a ship's horn. He had also heard Albert banging on the/fuel drum lids. 5. He would deal with Albert in the morning./

13. 1. Father started to worry, so he jumped out of bed. 2. He/heard the ship's horn getting closer as he to the door to look at/the light./ 3. The big light was out in the tower. 4. Father shouted for John to help./ 5. Mother was running up to the tower as Father reached the stairwell./ 6. Mother ran into the tower and started to work. 7. As Father reached her,/she was to the small lamps to warn the ship./ 8. Father tried to light the tower light./

14. 1. John took a lamp out of the shed and hung it on the door./ 2. Quickly, he filled a bucket with gas and ran to help Father./ 3. Albert, still in the corner, had heard John and thought John had/come back to make-up with him. 4. Albert ran too fast to greet John and/fell against an open fuel drum. 5. As gas out, there/was a big splash. 6. Afraid, Albert ran for the door knocking into the/hanging lamp. 7. The lamp crashed to the floor in flames. 8. The whole shed glared with flames in minutes. 9. When John heard the noise, he/turned and saw the fire. 10. "Albert," screamed John, running to the

shed./ 11. But it was too late, the heat was too hot. 12. Suddenly Albert came/waddling up behind him. 13. Quickly turning around, John threw his/arms around his friend./

15. 1. High above, Father and Mother saw that the ship had seen the flames/and was turning away just in time./ 2. Later, John and his family listened to their ship-to-shore radio/ as headquarters praised Father for wasting the fuel. 3. A few days later,/Father received a for saving the ship and the lives of the crew./ 4. Father patted Albert's head. 5. Everyone knew Albert shouldn't have/been playing in the shed but they were glad he had been there that night.

DNK-06

"Star Island"
by Louise Dickinson Rich
in Cinnamon Peak (Grade 5) 1972
The Economy Co.
Oklahoma City, OK

Used by the following R.E.P.S contributor:

DNK

Readability:

5th (Fry)

NOTE: the following version of the above text has words deleted in the environments manipulated by Danks.

STUDY DNK TEXT 06- TAPE_____ ID____ AGE____ GRADE____ SEX____ ETHNICITY_____

READING LEVEL_____

1. 1. P The house was like the others, trim and white. 2. A low/porch extended from one side. 3. Like the others, the house/was surrounded by flowers. 4. A yellow cat was sleeping in the/ sun. 5. The bright light of the made everything look very/clean. 6. A big black dog came bounding around the corner as/they approached. 7. Mrs. Apple's voice was cheerful as she talked./ 8. She was saying that on Star Island, the front door was only/used for company. 9. And since they were friends, they could come/right through the kitchen door./

2. 1. P She led the way to the door of the porch, stooping to pat/Freckles the cat. 2. She told Larry that Freckles was the/smartest in the world. 3. Then Larry met Mate, the hand shaking/dog. 4. She opened the door. 5. Larry started to follow her. 6. Then/he turned back. 7. Mate was looking at him with a question in/his eyes. 8. What do you do when a dog looked at you like that?/ 9. Larry didn't know. 10. His hand went out almost by itself. 11. His/fingers felt the soft fur lining of the on Mate's hugh head./ 12. The plum of a tail began to wag, slowly at first and then/with frantic joy. 13. Suddenly Larry knew he had a friend./

3. 1. P Mrs. Apple had called the room that they entered, "the kitchen"./ 2. It didn't look like any kitchen Larry had ever seen. 3. It had/a big black woodstove with a hugh woodbox

beside it. 4. There were/no faucets. 5. Instead, there was an iron sink with a hand pump beside it. 6. Mrs. Apple was proud of this room. 7. Because of its'/size, the kitchen was where Mrs. Apple lived except for/sleeping. 8. Larry wondered if Miss Carr knew about this. 9. Because/he had been a state kid all his life, he knew that case workers/were fussy about the homes they placed children. 10. This place was/poorer than any place he had ever been. 11. Maybe when Miss Carr/came, she would let him this awful island. 12. He sure hoped/so anyway./

4. 1. ¶ Outside, Mate was barking. 2. Mrs. Apple exclaimed, "Pa must/be back with today's fish." 3. Mr. Apple noisily entered the room./ 4. He sighed as he sat down on a next to Larry./ 5. Even though Mr. Apple appeared tired, he greeted Larry/cheerfully. 6. Mr. Apple was glad Larry had come to live with/them. 7. It had been a long time since they had had children in/the house.]

5. 1. ¶ Larry liked Mr. Apple right off. 2. He was a little surprised/that no one asked him the usual 'foster parent' questions./ 3. These were usually questions foster parents had no business/asking. 4. Mr. Apple had only two easy questions. 5. Mr. Apple's/first was to find out if it would be alright if Larry/would call them Uncle Joe and Aunt Emma. 6. Habit made it easy for/Larry to say, "All right, Uncle Joe. That'll be fine." 7. The/second question he wanted to know was if Larry liked lobster/stew. 8. Uncle Joe was shocked to learn that Larry had never/eaten lobster before. 9. Lobster

was eaten a lot in the Apple/household. 10. Larry had a question of his own. 11. He wondered how/many children they had. 12. Uncle Joe told Larry the story about/what had happened to the youth of the island, including their/own two. 13. They went to the main island to high school. 14. After/they saw how folks there lived, there was no holding them./ 15. Instead of using woodstoves, the main island folk used / stoves. 16. They had T.V.s and movie houses. 17. So now/there were only two children left on the island./

6. [P 1. There was a knock at the door. 2. Miss Car stepped/into the and smiled. 3. Walking over to the rocking/chair to sit down, she looked around the room. 4. She was well/satisfied with what she saw. 5. This was a life she had wanted/for Larry. 6. She told Larry that he would have a wonderful time.]

7. 1. [PHaving eaten so much, Larry relaxed after dinner. 2. His stomach/growled because he was so of lobster stew. 3. The Apples/didn't act as though he were company. 4. They talked easily/about events of the day, interrupting each other occasionally/to explain something to him. 5. Best of all, Mate, of his own/accord lay down as close as he could get to Larry's chair./ 6. When Larry would, pretending to scratch his own leg, scratched/the dog's ears, Mate's tail wagged wildly. 7. There was/no doubt about it; Mate really did like him./

8. 1. [P After dessert, the door burst open noisily. 2. It was Pete/Cole, acting, Larry thought resentfully, as if he owned the place./ 3. Mate scrambled over to romp

with Pete. 4. Pete threw/his arms around the dog as Mate his face.

5. Everyone was/laughing as Mate flopped down, rolled over on his back and/waved his front paws in a silly manner. 6. Everyone except Larry/ 7. Larry didn't join in.

8. He knew that he was being a sorehead/but he couldn't help it. 9. Everything had been going so well,/and then Pete had to come in and spoil it.]

9. 1. ¶ Pete told Larry that he would have Tom's old room, so/Larry decided it was time to get settled in. 2. Larry/went upstairs to put away his suitcase. 3. He opened his / suitcase and felt ashamed. 4. Pete called to Larry/from the kitchen, asking him if he needed anything. 5. "No, I don't," he loudly/returned. 6. His tone must have been even more surly than he/had intended, because everyone looked at him in surprise./

10. 1. ¶ After a little silence, Pete decided to go home. 2. He called Mate to/walk with him. 3. Pete left with the at his heels./ 4. ¶ Three hours later, Larry decided it was time to go to bed./ 5. He told himself he wasn't going to cooperate anymore./ 6. Larry lay in bed but couldn't sleep./ 7. He was not used to/the of the house. 8. There were no sounds of cars stopping/or starting, no footsteps going along a pavement, no voices/next door, and no talking or laughing. 9. Larry got out of/ bed quietly and went to the window. 10. There wasn't a light on/in town but the sky was full of lights of many sizes and shapes./ 11. Larry had never seen so many before. 12. By their light/he could make out a smudged band on the horizon. 13. That

was/the mainland. 14. As he crept back to bed, he wished with all his/heart that he was there. 15. He was almost asleep when something/cold touched his cheek. 16. He stiffened, holding his breath./ 17. A ghost? 18. Or something too horrible to imagine? 19. Then he heard a soft whine and the thump of a strong tail. 20. It was Mate/curling up beside him. 21. Then suddenly they were both asleep. /

11. 1. ¶ Larry was awakened by Mate's rough tongue. 2. Larry could/smell food coming from the kitchen, so he hurriedly dressed/and went downstairs to see what was cooking. 3. Aunt Emma/was at a turning blueberry pancakes. 4. If they had been/upset by Larry's conduct last night, they had forgotten it/this morning.

12. 1. ¶ Aunt Emma told Larry that there was plenty of hot water/to wash with in the tea kettle. 2. Larry, splashing icy pump water/on his face, nodded. 3. Uncle Joe told Larry that it was/time he became a lobsterman. 4. Larry remembered too late that he wasn't/going to cooperate. 5. Speaking in a too loud voice, he quickly/ with the idea. 6. As soon as they finished with breakfast/they left./

13. 1. ¶ When Larry and Uncle Joe arrived at the harbor, the rosy/dawn was full of the sound of powerful motors warming up. 2. Uncle/Joe had given Larry some clothes to wear and he/was well prepared. 3. He looked down at his high and oil/skins and felt proud. Uncle Joe lead the way to a small/rowboat and told Larry to get in. 5. With strong strokes,/Uncle Joe rowed the boat out to his lobster boat, the Daily./

6. After climbing aboard the Daily, Larry watched as Uncle Joe/adjusted knobs and levers to finally get the tub started./ 7. Larry untied the front rope so that the boat would be free/to move. 8. Within minutes, they were out to sea./ 9. "I've got a gang of traps over by Roaring Bull Ledge," Uncle/Joe shouted. 10. "That's where we're headed first. 11. My buoy's/are red and white." 12. As they came closer to the horizon, Larry/saw sharp and clear the bobbing buoys. 13. Uncle Joe was impressed/ with Larry's seamen abilities. ‖

14. 1. ¶ The Daily slowed and drew alongside the buoy. 2. Uncle Joe/picked up a hook and caught the line to the buoy. 3. He started to/reel the line in. 4. They knew that the line had as the trap/was pulled aboard. 5. They both wondered what they would find./ 6. It could be anything, a new creature, a diamond necklace....., / anything. 7. He reached into the trap and took out a large lobster./ 8. Larry learned that each lobster must be measured and the/smaller ones returned to the water./

15. 1. ¶Uncle Joe gave Larry the task of filling the bait bags./ 2. He dipped his hand into the bait tub carefully and then/placed the bait into the bag. 3. All this he put into the trap/and threw the trap overboard. 4. Larry found himself really/excited about each new trap. 5. He was having fun./

16. 1. ¶ The sun was straight overhead now as they headed home./ 2. While steering towards the Uncle Joe let Larry command the boat./ 3. As they drew closer to

the island, other boats/returning home joined them./ 4.¶ Today he, Larry Scott, had found a home, a real home/with Uncle Joe, Aunt Emma, and a best friend, Mate.]]

RELIABILITY OF THE TRANSCRIPTION

Rationale

On a project of this size, many different transcribers are involved. To insure that the transcription system was being applied uniformly, a limited reliability study was undertaken. One of the features of R.E.P.S. system is the ability to transcribe the same error in slightly different ways by using different sequencing conventions, yet without changing the way that the error is reconstructed by a subsequent analyst of the data (see "Transcription System Manual"). This variability has very little real effect compared to more crucial coding decisions like, for instance, consistency of coding substitutions vs. insertions. However, the potential variability in the R.E.P.S. system lead to the selection of "percentage of agreement at the word level" as the measure of inter-rater reliability. With such a measure, irrelevant differences employed to render the same sequence of words were not allowed to contaminate the analysis.

Procedures

Four complete protocols were used in the reliability calculations. Each protocol was coded independently by two of the three pairs of coders. Within each pair, one member would first transcribe the errors. The second member would re-listen to the tape with the first member's transcription in front of him, making any changes he felt were appropriate. This represents the transcription procedure used throughout R.E.P.S. as well as in the reliability study.

Two of the protocols were transcribed by Pair #1 and by Pair #2. The remaining two protocols were coded by Pair #1 and by Pair #3. In this manner there is an indirect link between Pair #2 and Pair #3 by virtue of their common comparison with Pair #1.

The agreement considering all categories was computed as a proportion of the reader's words assigned to the same category by both pairs of coders. All other subset analyses of error categories were calculated in the following way.

i) The total number of agreements on errors for two sets of coders (e.g., Pairs #1 & #2) was divided by the total number of errors transcribed by <u>one</u> of the pairs (e.g., Pair #1).

ii) The total number of agreements between the same two pairs of coders (Pair #1 and Pair #2) was then divided by the total number of errors transcribed by the other pair of coders (Pair #2).

iii) Proportions (i) and (ii) were averaged.

iv) Steps (i) through (iii) were repeated for the other two

sets of coders (Pair #1 and Pair #3).

v) The proportions in step (iii) and step (iv) were averaged and converted to a percentage by multiplying by 100.

Results

1. All Categories

The first type of transcription decision which was examined was the decision to assign an utterance spoken by the reader to one of several categories: correct response, real-word substitution, phonetically-transcribed substitution, real-word insertion, phonetically-transcribed insertion, repetition, omission, correction, not transcribable (with the notation "NT"), not coded (no notation), or reply to prompt. The overall reliability of these decisions was measured by determining the proportion of the reader's words assigned to the same category by both pairs of coders. For the protocols studied, the overall agreement was 94%.

2. Errors only

As a subcomponent of the above measure, the percentage of agreement on errors only was also computed. The agreement here was 77%. However, some of the disagreements between coders were relatively insignificant. Seventeen were instances in which one pair of coders thought the reader had deleted the final -ed or -s on a word, whereas the other pair of coders thought the reader had read the word correctly. Eight were instances in which one pair of coders heard the reader say the initial phone in a word right before reading the word correctly, while the other pair did not hear the initial phone prior to the word. If these instances are treated as agreements on correct responses, the percentage of overall agreement on errors rises to 80% .

3) Real-word substitution

A subset analysis involved the agreement on the decision to code a real-word substitution. There was a 70% agreement on coding utterances as real-word substitutions. When both pairs of coders agreed that the word was a real-word substitution , their agreement on the identity of the word spoken was 89%.

4) Phonetically-transcribed substitution

A similar subset analysis involved the agreement on coding substitutions in phonetic transcription. There was a 74% agreement on coding substitutions in phonetic transcription. When both pairs of coders agreed that the utterance required phonetic transcription, their agreement on the phones to represent the utterance was 87%.

The two pairs of coders were said to "agree" on a phone if the same basic phonetic symbol was used, regardless of stress or nasalization, or if one of the following special cases occurred.

i) one pair of coders coded a sound as a schwa while the other other pair coded the same sound as any other vowel.

ii) one pair of coders coded a sound as a glottal stop, while the other coders coded the same sound as any other consonant.

iii) one pair of coders coded a glottal stop at the end of a word, while the other pair did not code a corresponding phone.

(See section V, "Phonetic Transcription Conventions" in the Transcription System Manual for an explanation of the above practices.)

5) Pause

Another subset analysis involved the agreement on transcribing pauses. When one pair of coders coded a pause, the other coders also coded a pause in 75% of the instances in the sample.

6) Insertion and Omission of punctuation

The last subset analysis involved agreement on coding insertion and omission of punctuation. There were only 6 instances in the sample, so the results of this analysis must be considered unreliable. When one pair of coders coded the insertion or omission of punctuation, the other pair agreed in 72% of the instances in the sample.

Conclusion

The percentage of agreement among coders for this limited set of protocols is in the same range as those reported in other studies. The percentages reported here seem reasonable given the complexity of the data. However, the researcher using this data should take the percentage of agreement into account in interpreting the data.

TABLE 3

Percentages of agreement in transcription decisions

1. All Categories	93%
2. a) Errors only	77%
b) Errors only, adjusted for insignificant differences	80%
3) Real-word substitution	70%
Within this category, agreement on identity	89%
4) Phonetically-transcribed substitution	74%
Within this category, agreement on identity of phones	87%
5) Pause	75%
6) Insertion and Omission of punctuation	72%

Table 4

Frequencies of Agreement
on Error Categories

WORDS TRANSCRIBED BY PAIR 2 AND PAIR 3

WORDS TRANSCRIBED BY PAIR 1 / CATEGORIES	correct	real word substitution	phonetically transcribed substitution	real word insertion	phonetically transcribed insertion	repetition	omission	correction	not transcribable	not coded	reply to prompt
correct	1,518	6	9	2	0	0	1	3	0	n.a.	0
real word substitution	29	58	7	0	0	0	0	0	0	0	0
phonetically transcribed substitution	7	7	62	0	0	0	0	1	1	0	0
real word insertion	1	1	2	5	0	0	0	0	0	1	0
phonetically transcribed insertion	0	0	1	0	0	0	0	0	0	0	0
repetition	1	0	0	1	1	30	0	3	0	1	0
omission	2	2	0	0	0	0	23	0	0	0	0
correction	9	0	0	0	0	3	0	38	0	0	0
not transcribable	1	0	2	0	0	0	1	0	0	4	0
not coded	n.a.	0	1	0	0	0	0	0	0	n.a.	0
reply to prompt	0	0	0	0	0	0	0	0	0	0	12

PART THREE

TRANSCRIPTION SYSTEM MANUAL

TRANSCRIPTION SYSTEM MANUAL

I. INTRODUCTION

The Reading Error Protocol Study (REPS) is a collection of the transcribed reading protocols of 513 subjects. In some cases subjects read more than one text. The majority of the cases, however, are of a few texts read by many subjects. Regardless of how many texts subjects read or of how many times a text is read, the basic organizational unit of this study is the reading of one text by one subject.

Protocol Components

There are up to four components in this unit, and they appear in the following order:

(1) a heading listing subject and text information;

(2) the transcription of the oral reading;

(3) (optional) a footnote section;

(4) (optional) a transcription of the subjects' recall of the story.

(1) subject and text information The following information is contained in the heading.

(a) Source: A three letter code in upper case which is an abbreviation for the name of the source of the data.

(b) Text: The name or code number of the text being read.

(c) Tape: The number of the cassette tape and the place on the tape which contains the subject's oral reading.

(d) Grade: The subject's grade in school; a two digit code ranging from 01 to 12.

(e) ID: A three digit code ranging from 001 to 999. The code indicates the subject's number within a data source and within a grade. The full student identification consists, therefore, of (Source)-(Grade)-(ID). An eighth-grader from Goodman's data might be GMN-08-003, while a first-grader from Weber's data would be, say, WEB-01-002. If there were 15 first-grader's from a given study, say Tamor's, then those 15 subjects would have full ID codes from TAM-01-001 to TAM-01-015, inclusive.

(f) Age: Subject's age (if available).

(g) Sex: Subject's sex (if available; voices and names do not always provide conclusive evidence as to gender).

(h) Ethnicity: Subject's ethnicity (if available).

(i) Reading Level: Reading ability information about the subject (when available) either

(1) computed from the subject's reading errors (many of the subjects read a standardized oral reading test); or

(2) from other reading measures. The information is not uniformly provided throughout the study. When it is provided, it usually takes the form of grade level equivalence.

(2) The Transcription Sheet.

The text format which appears in this report was developed exclusively for the transcription of the oral reading. The format is not intended to represent the appearance of the stimulus materials presented to the readers in the tape-recording situation.

The text is triple-spaced to allow room for the transcription notation above the line of text. The point in the text where the subject begins reading is marked by "START" unless otherwise indicated. In some cases the subject read the first one or two paragraphs without errors. These were omitted from the report to save space since the transcription sheets would simply have been text, without any error notation. A note is made in such cases to indicate the amount the subject read without errors. The point where the subject ends reading is marked by "STOP".

The paragraphs are numbered, and the sentences within a paragraph are numbered. The sentence numbers begin with "1" at the start of each new paragraph. The purpose of the numbering is to allow reference, in the footnotes, to a specific line of text.

(3) Footnotes.

The transcription system can represent errors of great complexity. Partly responsible for this power is the convention for footnoting. When the notation for a particular error does not fit between the triple-spaced lines of text, it is moved to the footnote section. Errors which might otherwise be reconstructed ambiguously are also placed in a footnote to yield a clear reconstruction. There are three forms of the footnote: (a) continuation form , which is the overflow of an error notation which could not fit onto the transcription sheet; (b) diagram form, which is the same as would appear on the transcription sheet were there enough room; (c) linear form, which directly captures the flow of auditory events through time. (See section VI)

(4) Recall Data

One source of data, Goodman, made available the subjects' oral recalls of the texts they had just read. These recalls and question-answer interchanges are transcribed and attached as the final component of the individual subject/text unit.

II. GUIDE TO INTERPRETING THE TRANSCRIPTION SYSTEM

(A) Definitions

For the purposes of this study the following terminological conventions have been adopted.

TEXT: Unless otherwise specified, text refers to the printed material being read by the subject (as opposed to more abstract cognitive and linguistic interpretations of the term).

EXPECTED RESPONSE: the oral response that would be produced by a mature reader who is reading a text with comprehension.

OBSERVED RESPONSE: the oral response actually produced by a subject reading the text orally.

ORAL READING ERROR: a deviation of the observed response from the expected response.

READING ERROR TRANSCRIPTION: a written description of the subject's oral reading. This transcription allows the reconstruction of the auditory version of the subjects's oral reading. It captures, within reasonable accuracy, the nature and the sequence of the original. The transcription takes the form of a printed text onto which the reading errors have been superimposed.

WORD: The basic unit of this study, the word is defined as an orthographic lexical item, i.e., word boundaries are determined by the printers' convention of space (exceptions are certain long hyphenated sequences, e.g., "come-as-you-are party" in which cases the hyphens are ignored and treated as spaces).

INTACT TEXT WORD: a printed text word without any reading error notation associated with it. As a rule, when a word is read as expected, it receives no notation and is thereby an intact text word.

DISPLACED TEXT WORD: a printed text word which is not read when the original reading performance is being reconstructed from the transcription sheet. Any time that hand-written material appears immediately above a text line, this material is read instead of the text words directly beneath it. Those text words, then, are said to be displaced by the hand-written material.

REAL WORD: a lexical item that is part of spoken English.

NONSENSE UTTERANCE: a non-word series of sounds that may or may not conform to English pronunciation rules.

SCOPE OF ERROR: the span of contiguous text words that are involved in a single error. This is a term that facilitates the describing of observable behavior, and is in no way intended to represent the cognitive scope of the error.

ERROR CATEGORIES (e.g., substitution, insertion, etc.): the set of working labels systematically assigned to various types of observable reading behavior. The use in this study of "categories" differs from the traditional use in this field of research. In the usual interpretation the segmentation of the raw data into mutually exclusive categories involves making inferences about the reader's cognitive behavior. The use in this study of "categories" is intended, as much as possible, to facilitate the reliable description of observable behavior, not of cognitive behavior.

(B) INTRODUCTION TO ERROR CATEGORIES

Below is a list of the basic error types. They form the building blocks of the transcription system. From these notations, any complicated oral reading error can be reconstructed, given an understanding of the sequencing rules.

In a later section of this manual these categories will be presented in various combinations to form complex errors.

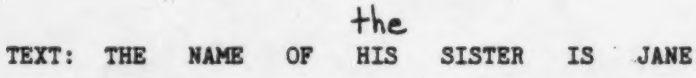
Substitution

definition: observed response is a real word or nonsense utterance that differs from the expected response.

1) real word substitution

notation: the observed response is written in lower case manuscript letters above the text word(s).

examples:



Subject read: the name of the sister is Jane.

office
TEXT: THE NAME OF HIS SISTER IS JANE

Subject read: the name office sister is Jane.

his big
TEXT: THE NAME OF THE SISTER IS JANE

Subject read: the name of his big sister is Jane.

2) nonsense utterance substitution

notation: the observed response is transcribed above the text word(s) in phonetic notation enclosed by brackets

examples:

[næm]
TEXT: THE NAME OF HIS SISTER IS JANE

Subject read: the [næm] of his sister is Jane

c-waves
[w]
TEXT: MOTHER WAVES GOODBYE TO FATHER

Subject read: mother [w] waves goodbye to father.

Note: The "c- " refers to a self-correction. Refer to the category "Correction" below for an explanation of the notation.

Omission

definition: subject produces no observable response to the text word(s) but does produce at least the beginning of the expected response to the text word immediately following the omitted response. Note that full words, not portions of words, are the units of omission.

notation: omitted word(s) are circled on the line of text.

examples:

1) single word omission

TEXT: THEY ARE PLAYING (WITH) THE GAME

Subject read: they are playing the game

2) multiple-word omission

TEXT: THEY ARE PLAYING (WITH THE) GAME

Subject read: they are playing game

3) contrast between substitution and omission

play
TEXT: THEY ARE PLAYING WITH THE GAME

Subject read: they are play with the game

Example 3 is treated as a substitution, not an omission of "-ing", since the unit of description is the word.

Omission of punctuation

definition: subject fails to produce, at phrase, clause or sentence boundaries, the intonation which is expected considering the immediate punctuation. The punctuation marks affected by this category are periods, commas, and semicolons. The most frequent occurrence involves omissions of periods. In such cases subjects failed to exhibit either a) sentence-final intonation on the word(s) immediately prior to the notation, or b) sentence-initial intonation on the word(s) immediately following the notation (see also "Insertion of punctuation"). The notation is primarily employed to indicate special cases and is not usually employed to indicate a reader's general monotonic intonation.

notation: a null sign, i.e., circle with a lash through it, is superimposed on an "omitted" period, comma, or semicolon.

example:

TEXT: JOHN WENT TO THE STORE⊘ IN THE

MORNING, HE ATE HIS FOOD.

Subject read: John went to the store in the morning,
he ate his food.

Correction

definition: subject produces an error or series of errors for a given portion of the text, followed by the expected response for that portion of text.

notation: the expected response is written in lower case letters with a "c" and a dash to the left of the word.

examples:

c-live
love
TEXT: THEY LIVE IN THE CITY

Subject read: they love live in the city

c-tends
[t]
TEXT: SHE TENDS THE GARDEN

Subject read: she [t] tends the garden

Insertion

definition: subject produces a response in the absence of a text word.

notation: the observed response is written in lower case manuscript letters above the place in the text where it occurs and a carat (^) is placed in the text at the point where it occurs.

example:

of
TEXT: FATHER DOES ALL ^ HIS WORK AT THE OFFICE

Subject read: father does all of his work at the office

Note: It is sometimes difficult to determine whether an error is an insertion or a substitution. In these cases the error is arbitrarily treated as a substitution. In making this decision there is no claim intended that the error is in fact a substitution as opposed to an insertion. For example, the following error could in principle be coded as an insertion or a substitution plus correction because it is not clear what the stimulus for the response is.

examples:

a) insertion: TEXT: then
^
THEY DRY THE DISHES Incorrect

b) substitution: TEXT: c-they
then
THEY DRY THE DISHES

Subject read: then they dry the dishes

Alternative (b) has arbitrarily been chosen as the correct transcription although either (a) or (b) is consistent with the subject's reading.

Insertion of punctuation

definition: the insertion notation is also used when a reader, through his sentence intonation, seems to be segmenting the text improperly. A period or comma is "inserted" in the transcription to indicate that the reader's intonation was in accord with such a modification to the text's punctuation. As in the case of omission of punctuation, periods are affected most frequently. In such cases the notation indicates that the reader exhibited either a) sentence-final intonation on the word(s) immediately prior to the notation, or (b) sentence-initial intonation on the word(s) immediately following the notation.

notation: period or comma is placed above the point in the text where it was inserted by the reader, and a carat is placed in the text at the point where it occurs. The inserted period or comma is circled for greater visibility.

example:

TEXT: JOHN BECAME SAD ⊙ AFTER HIS MOTHER LEFT.
^

Repetition

definition: subject produces the same observed response more than once.

notation: if the observed response is the same as the expected response, then the repeated word(s) are simply underlined in the text. If a substituted word is repeated, that handwritten word is underlined.

examples:

a) TEXT: THE BIG HOUSE IS RED

Subject read: the big big house is red

b) TEXT: THE bag BIG HOUSE IS RED

Subject read: the bag bag house is red

Pause

definition: subject hesitates for more than 2 seconds between the production of expected responses.

notation: a slash is placed on the line of text at the point of the pause.

example:

TEXT: IT WAS A / LENGTHY TRIP

Subject read: it was a <pause> lengthy trip

Prompt

definition: subject produces no observed response. Teacher or tester produces the expected response. Subject then produces the expected response or goes to the next word.

notation: a "P" is written above the text word which is prompted (or above the first word in a multiple-word prompt). The subject's response, if there is one, is written in manuscript lower case letters following the P. A dash is place between the P and the subject's response. If the prompt had been a multiple-word prompt, the student's response to it is written in lower-case letters above the text, with dashes between the prompted words.

examples:

a) prompt followed by expected response

P-length
TEXT: THE LENGTHY TRIP WAS FUN

Subject read: the <teacher says lengthy>
lengthy trip was fun

b) prompt followed by error response

P-length
TEXT: THE LENGTHY TRIP WAS FUN

Subject read: the <teacher says lengthy>
length trip was fun

c) Multiple-word prompt followed by expected response to prompted words

P-lengthy-trip
TEXT: THE LENGTHY TRIP WAS FUN

Subject read: the <teacher says "lengthy trip">
lengthy trip was fun

d) no response to prompt

P
TEXT: THE LENGTHY TRIP WAS FUN

Subject read: the <teacher says "lengthy"> trip was fun

III. SEQUENCING RULES

The purpose of the Reading Error Protocol Study is to provide a data base of oral reading errors which can be analyzed in many different ways. The transcription system therefore tries to present the data as closely as possible to its original form. That is, as little inferential categorizing as possible has been done. The data has not been coded so much as it has been transferred from an auditory medium to a visual one. Users of the REPS data should be able to make their own inferences about the data and categorize it accordingly. To provide the user with such a data base required the establishment of a set of sequencing rules. These rules allow the user to unambiguously reproduce the flow of oral reading events through time. There are three basic devices used to capture the sequence:

(A) "S-pattern" rules

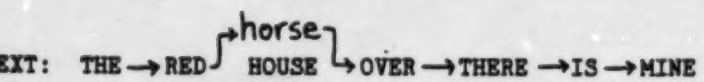
(B) numbering

(C) footnotes.

These devices, to be explained shortly, are ordered. Device (A) is used unless it cannot unambiguously represent the error, in which case device (B) is employed. As a last resort, device (C) is used if either of the earlier steps prove to be inadequate. Below are discussions of the first two of these devices: "S-pattern" rules and "numbering" rules. A separate section on "footnote" conventions follows later in this manual.

(A) "S-pattern" of reading: left-to-right and bottom-to-top

As mentioned when substitutions were defined, a hand-written notation above the text line is read instead of the text words over which the notation appears. The direction of the flow of reading is from left-to-right until the displaced text word is encountered, at which point the substituted word above the displaced text word is read. In the simple case of a one-word substitution error, then, the flow would look like this:



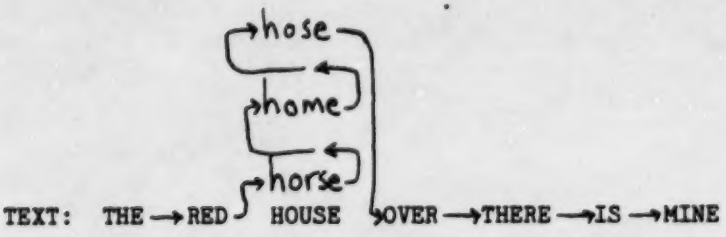
Subject read: the red horse over there is mine

If more than one attempt has been made at the text word, the attempts are stacked above the text word. The REPS transcription system employs three levels above the text line for each stacking. The first attempt at the word is hand-written immediately above the text word; this will be referred to as level #1. The second attempt is hand-written immediately above that, on level #2. Finally, a third attempt is stacked on the top, at level #3. (Errors requiring more than three levels will be discussed shortly.) The various levels are indicated in the following diagram:

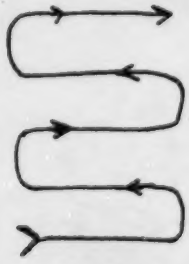
hose	Level #3
home	Level #2
horse	Level #1
THE RED HOUSE OVER THERE IS MINE	Text level

Subject read: the red horse, home, hose over there is mine.

In this case the flow (i.e., the sequence of observed responses) is represented by the following line:



The pattern is like that of an "S":



Level #1 is always read instead of the text words immediately below. Levels #2 and #3, however, temporally follow level #1 and are never read instead of (i.e., displace) the entries on level #1. This pattern is useful when more complicated errors occur. Consider a multiple-word substitution and repetition sequence like the following:

the red house
red horse
ride horse
TEXT: THE RED HOUSE OVER THERE IS MINE

Subject read: the ride horse, red horse, the red house over there is mine

To account for the above complicated example, a more complete way of describing the S-pattern rule is as follows.

S-Pattern Rule:

1 Read from left to right until a word with notation above it is encountered.

2 Proceed to level #1 and read from left to right all adjacent words on that level.

3 When all adjacent words on level #1 are read and a blank space is encountered, proceed as follows:

a) if on level #2 there is notation immediately above any portion of the notation just read on level #1, then proceed to the left-most entry (within the scope of the error) on level #2. Repeat step 3a with respect to entries on level #3.

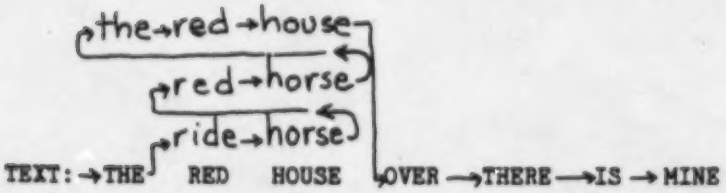
or

b) if there is no error notation on level #2, proceed to the first intact text word (see definitions) following the notation on level #1.

In the example above there is an entry on level #2. After completing level #1, proceed up to the left-most word on level #2 and all adjacent words on the level would be read from left-to-right. Since there still remains a notation entry above level #2, one would move up to that

level and read from left-to-right. Only when all notational levels were exhausted would one return to the text. The re-entry to the text would be at the first intact text word ("OVER") after the displaced words of the error ("RED HOUSE").

The S-pattern is as follows:



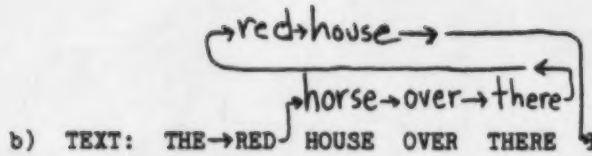
Note that the text word "THE" was not displaced since the entry above it is at level #3. Only if an entry appeared at level #1 would "THE" have been displaced.

One of the main motivating factors in the development of the sequencing rules has been the need to clearly and simply represent the complex repetitions that take place in oral reading. The following two examples demonstrate how such cases are handled. Note that correct responses, as well as error responses, are hand-written above the line of the text and are included within the scope of the error. This is done when it is necessary to unambiguously represent the temporal events. Such a practice distinguishes the system as a transcription system, rather than a coding system.

the red house over there is
house over them is
our then

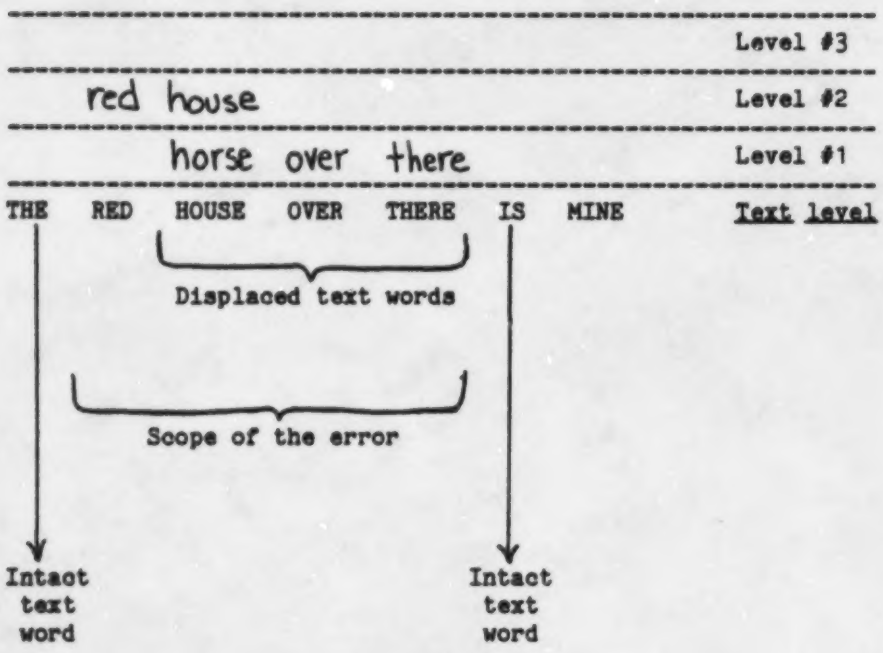
a) TEXT: THE RED HOUSE OVER THERE IS MINE

Subject read: the red house our then house
over them is the red house
over there is mine



Subject read: the red horse over there
red house is mine

To review the terms up to this point, the following diagram is presented:

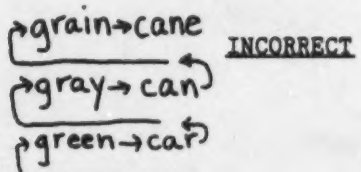


(B) Numbering

A numbering system is employed to disambiguate the sequencing when there are 1) adjacent errors, 2) gaps within a level, 3) awkward errors, and 4) errors that cross lines of text. The numbers appear as hand-written Arabic numerals within circles.

(1) adjacent errors

The S-pattern relies on there being an intact text word as a right-hand boundary to the scope of the error (the left-hand boundary varies according to the reader's regressions in the text). When there are two adjacent errors, numbering is usually necessary to correctly derive the sequence. Consider the text line: SHE DOES ALL HER WORK WITH GREAT CARE. If the child reads: "green, gray, grain" for GREAT, and then reads "car, can, cane" for CARE, the S-pattern would predict an incorrect sequence:



INCORRECT

SHE DOES ALL HER WORK WITH GREAT CARE

S-pattern predicts: she does all her work with green car grey can grain cane

Subject read: she does all her work with green grey grain care can cane

Therefore, the following numbering is used:

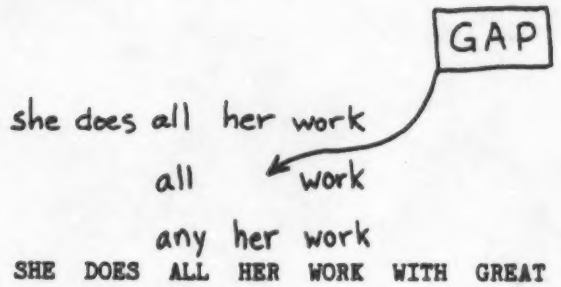
③grain ⑤cane
②gray ⑤can
①green ④car

TEXT: ...HER WORK WITH GREAT CARE

Subject read: ...her work with green
gray grain car can cane

(2) gaps within a level

When there are gaps within a level, numbering is necessary. Consider the following example:

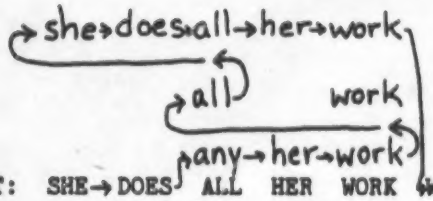


TEXT: SHE DOES ALL HER WORK WITH GREAT CARE

Subject read: she does any her work all work
she does all her work with great care

The S-pattern sequencing rules would produce the following incorrect order:

INCORRECT



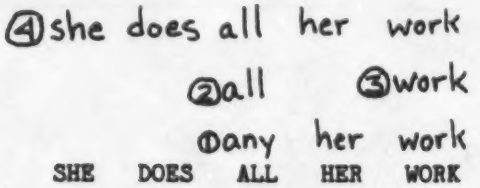
TEXT: SHE→DOES ALL HER WORK WITH→GREAT→CARE

S-pattern predicts: she does any her work all she
does all her work with great care

The S-pattern rule cannot direct the interpreter to produce the

level #2 word, "work." There is a gap on level #2 above the text word "HER". According to the S-pattern rule, that gap signals that all the adjacent words on level #2 have been consumed in the left-to-right sweep. The interpreter would then move upward since level #3 has entries.

Such a problem is clarified by using numbers in the following manner:

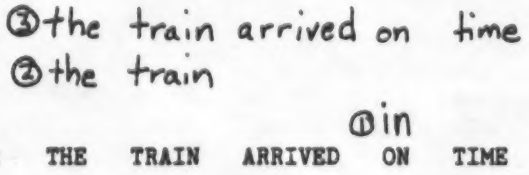


subject read: she does any her work all work she does all her work with great care

A number directs the interpreter to read all adjacent words following the number until either a gap or a different number is encountered on that level. When either the gap or the different number is encountered, the interpreter then seeks the circled number which is one higher than the numbered word(s) he just finished reading.

(3) awkward errors

Sometimes numbers are used even though the S-pattern rule is able to produce the proper sequence. In errors that are strung out over large areas, or when the error spans two lines for instance, it is difficult to view the scope of the error as a whole. Numbering makes it easier for the interpreter to quickly reconstruct such sequences. For example:



Subject read: the train arrived in the train the train arrived on time

(4) errors that cross lines of text

Numbering is also sometimes used when an error extends from the end of one text line to the beginning of the next text line.

example:

③strange
①strong
TEXT: THEY BRING STRANGE

④animals
②animals
ANIMALS FROM DENSE JUNGLES TO OUR ZOOS

Subject read: they bring strong animals strange
animals from dense jungles to our zoos

In this example numbering is necessary to avoid producing the incorrect sequence: strong strange animal animal.

IV. COMPLEX ERRORS

The simple error categories introduced earlier are the building blocks which, when accompanied by the sequencing rules are used to represent with clarity errors of great complexity. Self-corrections and repetitions contribute most frequently to the complexity of an error. The following examples cover a broad range of complex errors with an emphasis on the effects of corrections and repetitions.

Substitution

Correction of substitution. When a substitution error is corrected a "c-" is placed before the correct response. For heuristic reasons this notation was not used in the section on "Sequencing Rules." In many of the examples in that section the "c-" should technically have appeared. All subsequent examples employ this notation.

example:

c-red
ride
TEXT: THE RED HOUSE

Subject read: the ride red house

Each corrected word is marked "c-".

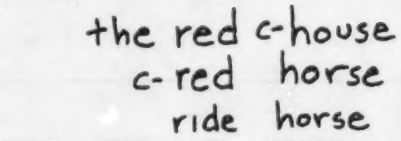
example:

c-red c-house
ride horse
TEXT: THE RED HOUSE

Subject read: the ride horse red house

Only the first appearance of a corrected word is marked "c-" if the correction should be repeated.

example:



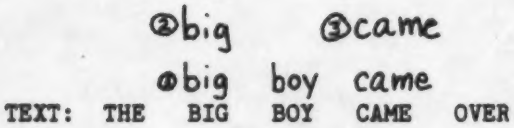
TEXT: THE RED HOUSE

Subject read: the ride horse red horse
the red house

Omission

The role of omissions in complicated errors was discussed earlier in the section on sequencing rules. Complicated omissions partly motivate the introduction of our numbering device. It should be remembered that the simplest cases of omission involved the circling of the text word. No circling takes place on any of the levels above the text line. Omissions above the text line are indicated by gaps. Numbering is required to bridge the gap.

example:

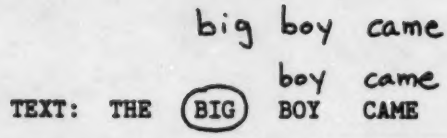


TEXT: THE BIG BOY CAME OVER

Subject read: the big boy came big came over

Correction of omission No "c-" is used to correct omissions. The correct word is all that is used.

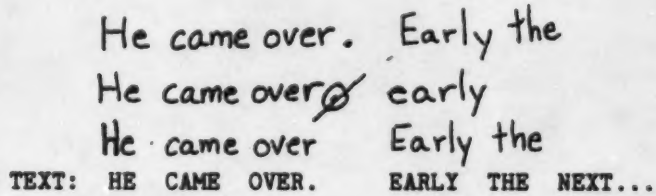
example:



Subject read: the boy came big boy came over

An exception to the rule of no circling above the line of text concerns omissions of punctuation. If, for instance, a "run-on" fragment occurs on an upper level, the omission of punctuation notation is used. Note that correction of the error is done by placing the appropriate punctuation on that upper level.

example:



Subject read: He came over. Early the he came over early he came over. Early the next...

Insertion

In simple cases, insertions are represented by a carat at the line of text and the inserted word written in on level #1. In complicated errors, no carat is used above the line of text. The inserted word is wedged in as much as possible. If it cannot fit without confusion, it is placed in a footnote where a greater amount of space is available.

Correction of insertion. No "c-" is used for correcting insertion.

example:

the big boy he gave
the big bad boy
bad boy gave
TEXT: THE BIG ∧ BOY GAVE US A SCARE

Subject read: the big bad boy gave the big bad boy the big boy he gave us a scare

As in the case of omission of punctuation, insertion of punctuation is the only exception concerning carat notation above the line of text. Note also that correction of such an error is done simply by indicating correct punctuation (in this case, no punctuation).

example:

He bought it at the
He bought it. At the
He bought it at
TEXT: HE BOUGHT IT AT THE STORE

Subject read: he bought it at he bought it. At the he bought it at the store.

Repetition

In simple cases, text words which are repeated are underlined. In more complicated errors, a substitution format is required in which even correctly read words can appear on level #1. This is done to indicate how far forward the subject read before regressing.

example:

c-wanted to go
waited to go to Hawaii
TEXT: HE WANTED TO GO TO HAWAII

Subject read: he waited to go to Hawaii
wanted to go

Repetitions above the line of text can be underlined (as in the case of simple repetitions) if that does not introduce confusion. Note that in such cases, the interpreter must read the underlined word or words twice before progressing. Multiple underlinings are also possible.

example:

c-wrote very
writes very
TEXT: HE WROTE VERY RAPIDLY

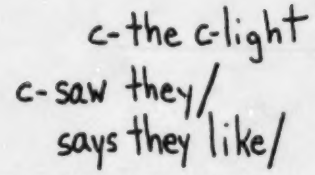
Subject read: he writes very writes
very wrote wrote wrote very
rapidly

Correction for repetition. There is no correction notation for a repetition.

Pause

The pause slash can be written on any line. Roughly two seconds remains the criterion for pauses even in complicated errors.

example:



TEXT: HE SAW THE LIGHT

Subject read: he says they like <pause>
saw they <pause> the light

Correction for pauses. There is no correction notation for pauses.

Prompt

If the tester gives a misleading prompt which causes the subject to produce an error, the prompt is marked with a "P*" and the prompt explained in a footnote. The asterisk in this case is not a sequencing instruction but rather is an informational marker. It indicates that an explanation for an error is found in the footnotes (in the example below, the quotes indicate "teacher" or "tester" talk, and the unmarked words indicate the child reading).

example:

P-motherhood is

P*mother is

TEXT: MOTHERHOOD IS ALL IT IS CRACKED UP TO BE

Linear footnote form might read: "mother" mother is "no, that's motherhood" motherhood is all it is cracked up to be

If a prompt induces a repetition of words prior to the prompted word, the "P" is on one level and the repetition above it.

example:

with great

P

greet

TEXT: HE DOES HIS WORK WITH GREAT CARE

Subject read: he does his work with greet
"great" with great care

Correction for prompts. No "c-" is used when a child corrects due to a prompt.

Not transcribable or not transcribed: ("NT" notation)

This notation indicates that a tape malfunction, poor recording quality, or a slurred oral production caused the reading to be

indecipherable. NT is written above the portion of the text and the scope of the problem is indicated by lining out the text.

example:

NT

TEXT: ~~HE WENT INTO THE WATER TO SEE~~...

In some cases only a small portion of a lengthy substitution error cannot be distinguished. In such cases, "NT" appears among the substitution levels and the text is not lined out.

example:

c-went
NT
[wə,weɪ]
TEXT: HE WENT INTO THE WATER

Subject read: he [wə, weɪ] NT went into the water

V. PHONETIC TRANSCRIPTION CONVENTIONS

Phonetic transcription is employed in the following cases.

(1) Nonsense is recorded phonetically. This is by far the most frequent application of phonetic notation.

(2) Real words pronounced with a distinct aberration from expectation. Examples include stressing improper syllables or elongating vowels or consonants.

(3) "Chance" productions of real words in the midst of an elaborate sounding-out. At times an English string is produced sandwiched between utterly unintelligible sounds, but the subject's apparent lack of recognition of word suggests it was a meaningless, random production.

Units of the System

To represent nonsense utterances and abnormal pronunciations, a quasi-phonetic script is employed. Although throughout the manual the script will be referred to as "phonetic", it is really a hybrid of phonetic and phonemic systems. The reason for the mixture is as follows. When young readers are attempting to sounds out words, the nature of the utterances is of interest. One might be able to infer something about their decoding strategies if one could accurately describe the sounds and compare them with the visual stimuli. However, a fine phonetic analysis is extremely time-consuming, and even with such a time expenditure the return may be limited. An alternative strategy, then, might be to transcribe the nonsense with a phonemic representation. However, a phonemic system implies a system of abstract sound classes, the members of which have a predictable auditory realization in a given sound environment. In addition, the phonemic classes are defined on the basis of their members' ability to produce semantic distinctions in a given language. Using phonemic notation for the errors fails for several reasons. In the first place, the nonsense utterances literally do not make sense. This violates the integrity of the meaning distinctions that defined the phonemic classes. That weakness might be tolerable, but many of the decoding sounds occur in clusters that English phonemics does not predict (for example, aspiration of stops after sibilants). Furthermore, some of the sounds are totally foreign to English (for example, a voiceless bilabial fricative) and would lack a phonemic symbol.

Therefore, a compromise system was adopted that employs some of the predictability of a phonemic system and some of the specificity of a phonetic system. The set of symbols is adapted from Ladefoged,* and

*Peter Ladefoged. A Course in Phonetics. (New York: Harcourt, Brace, Jovanovich, 1975).

appears in the tables found in this section.

The following special notational conventions are employed in order to capture the linguistic events unique to oral reading and in order to facilitate the difficult transcription decisions that arise in cases of poor audio-tape fidelity.

(1) Repeated attempts at the same portion of a word

notation: each attempt is separated by commas

example:

[sæ, sæ, sætər]

TEXT: SATURDAY

(2) Elongation of non-stop consonants

notation: dashes are placed between the repeated symbols (where the number of repeated symbols is a rough measure of relative length).

example:

[s-s-sætərdi]

TEXT: SATURDAY (where the "s" was held)

(3) Between-syllable break in a word (indicating abrupt or unexpected pronunciation)

notation: dashes are placed between the syllables

example:

[sæ-tər-deɪ]

TEXT: SATURDAY

(4) Spelling of word instead of reading

notation: dashes are placed between capital letters, the whole word being enclosed in parentheses.

example:

(A-C-U-T-E)
TEXT: ACUTE

(5) Indistinct final consonant

notation: glottal stop [ʔ]

example: In the example below, it is unclear whether the reader said [sæb],[sæt], or some other final consonant. The convention in cases of indecision is to use a glottal stop. Note, therefore, that the set of cases of syllable-final glottal stop includes both actual cases of glottal stops and those unclear cases which were assigned a glottal stop symbol.

[sæʔ]
TEXT: SAD

(6) Indistinct vowels

notation: schwa [ə]

example: As in the case of a glottal stop being used in place of an indistinct consonant, the schwa is used in the case of indecision about vowel quality.

[tʃəp]
TEXT: CHOP

(7) Aspiration, generally marked by a superscript "h", is not indicated in our system.

Using the System

Utterances in phonetic script are enclosed in brackets, e.g., [ ]. These bracketed units operate in the sequencing rules just like real words do. There are, however, a few liberties taken. With real word substitutions, each new attempt at a given text word requires a new level. Nonsense notations, however, can be bunched up on one level as long as they do not extend too far beyond the space bounding the text word below.

example:

[bi, bitər]
[bə, boʊ, baʊ]
TEXT: IT WAS A BEAUTIFUL DAY

Subject read: it was a [bə, boʊ, baʊ, bi, bitər] day

Note that in this example the bracketing is an arbitrary segmenting of the phonetic string [bə, boʊ, baʊ, bi, bitər]. The segmentation was done merely to comply with the sequencing rules. If the elements in level #2 had been left on level #1 in one long horizontal string of phonetic notation, some of it would surely have extended over onto the following word "DAY". This would then suggest that the subject was substituting nonsense for both "BEAUTIFUL" and "DAY", which is not the case.

Table 5

Symbols for Transcribing
English Vowels

Symbols	Most Closed Syllables	Open Syllables	Syllables Closed By [r]	Syllables Closed By [ŋ]	Syllables Closed By [ʃ]
i	beat	bee	beer		(leash)
ɪ	bit			sing	wish
eɪ	bait	bay	bare		
ɛ	bet			length	fresh
æ	bat			hang	crash
ɑ	hot	ah	bar		slosh
ɔ	bought	saw	bore	long	(wash)
oo	boat	low	(boar)		
o	good				push
u	boot	boo	tour		
ʌ	but			hung	crush
aɪ	bite	buy	fire		
ao	bout	bough	hour		
ɔɪ	void	boy	(coir)		
ju	cute	cue	pure		
ɚ			purr		

Table 6

Symbols for Transcribing
English Consonants

p	pie	pea	
t	tie	tea	
k	kye	key	
b	by	bee	
d	dye	D	
g	guy		
m	my	me	ram
n	nigh	knee	ran
ŋ			rang
f	fie	fee	
v	vie	V	
θ	thigh		
ð	thy	thee	
s	sigh	sea	
z	(zoo)	Z	mizzen
ʃ	shy	she	mission
ʒ			vision
l	lie	lee	
w	why	we	
r	rye	re	
j	you	ye	
h	high	he	
tʃ	chi(me)	chea(p)	
dʒ	ji(ve)	G	
ɾ	intervocalic t and d (writer, rider)		

Table 7

Other Transcription Symbols

Symbol	
?	glottal stop
~	nasalization (appears over a vowel, e.g., [wɛ̃t] = went)
◦	devoicing
:	elongation of vowels
—	(dash) (1) between-syllable break in words (2) spelling of word (accompanied by capital letters: C—A—T) (3) elongation on non-stop consonants
,	(comma) repeated attempts at same portion of word

VI. FOOTNOTING CONVENTIONS

General. There are three forms of footnotes: 1) continuation form, 2) diagram form, and 3) linear form. The continuation form allows the first three levels of a simple error to be placed on the transcription sheet with the overflow on a footnote sheet. The diagram form is the preferred form. It employs S-pattern and numbering rules to represent an error. The only difference is that there is no three-level space limitation on the diagram. The linear form is the last resort to capture the sequence of events in an error. The error is simply written out from left-to-right and down the page. Various conventions allow one to distinguish between child and tester, between reading and talking, and between transcribed material and interpretive comments by the transcriber.

The asterisk (*)

The asterisk has a specific meaning in the transcription system. It means "leave the text at this point," i.e., it is a sequencing instruction directing the interpreter to the footnotes to find the immediate continuation of the reading reconstruction. The footnote section contains (1) the paragraph and sentence number of the error, (2) the continuation, diagram, or linear form of the footnote, and (3) an unambiguous signal indicating the exact point at which the interpreter re-enters the text. This will become clear with a presentation of the three footnote forms. (NOTE: in rare cases, an asterisk is used with a prompt, "P*". This does not mean "leave the text at this point," but rather means that information other than the exact text word was given in the prompt. Though the information is then quoted in a footnote, the asterisk does not function in its predominant role as a sequencing instruction. See "Prompts", page 9.)

Continuation Form

In its simplest form, the footnote is merely extra space for one- or two-word substitutions of more than three levels.

For example, a six level substitution:

③late*
②light
①lively

Text section: 5. 1. MARY HAD A LITTLE LAMB

Footnote section: 5;1 ⑥ c- little
⑤ let
④ line

Subject read: Mary had a lively, light, late,
line, let, little lamb

Note that the asterisk is placed immediately following the third substitution. The interpreter is thereby instructed to search in the footnotes for the continuation of the string of substitutions. The stacking is numbered to reinforce the connection between the text portion and the footnote portion of the error. When the final substitution is read, the interpreter returns to the text at the word immediately following the scope of that substitution error.

The above example is of a simple, long substitution, usually involving one text word and, at most, two. It was characterized by one portion of the diagram appearing in the text and another portion in the footnote. In more complicated errors, the entire diagram goes into the footnotes.

Diagram Form

The following error is too complicated for the three-level transcription sheet.

with great care
c-great care
he does all his work with green care
c-work
worry with green
4. 3. HE DOES ALL HIS WORK WITH GREAT CARE

It would appear as follows. First, an asterisk is placed in the text immediately before "HE". This tells the interpreter to move to the footnote section for a note marked by the appropriate paragraph and sentence number; in this example, "4;3". The diagram would appear just as it is above:

footnote:

4;3

```
                                  with  great  care
                                        c-great care
he  does all his  work  with  green   care
                c-work
                worry   with  green
HE  DOES ALL HIS  WORK  WITH  GREAT   CARE
```

Subject read: he does all his worry with green, work, he does all his work with green care, great care, with great care.

Note that in this example the text line appears represented by capital letters. In the continuation form example of a long, simple substitution, only the number levels (4 , 5 , 6) were written in the footnote with no text indicated. There is a purpose for this: the capital letters serve in complicated errors to specify the point at which one re-enters the text after reading the footnote. In the continuation form, the interpreter is guided by the circled numbers and usually re-enters the text at the word immediately following the long substitution error. In the more complicated diagram-form errors, the words appearing in capitals in the footnote displace their lower-case counterparts in the text. When the reconstruction of the footnote is complete, the interpreter knows from the upper-case words where to re-enter the text. The re-entry point is the first text word immediately following the displaced text words.

Consider the following sentence and its footnote:

3. 2. John* went to the market to get some bananas

footnote:

3;2

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        to  c-the  c-market
        to  his    maker
walked  to  the    maker
      c-to
walked  by
WENT    TO  THE    MARKET
```

The diagram produces a sequence consistent with the S-pattern; when the reconstruction is completed, the interpreter is then instructed to re-enter the text immediately following MARKET. That point in the text is the word "to". Therefore,

Subject read: John walked by to walked to the maker to his maker to the market to get some bananas.

Linear Form

As a last resort at capturing the sequence of events in an error, the error is simply written out with words flowing from left-to-right in correspondence with the temporal sequence of auditory events. The linear form is generally used when utterances occur which are unrepresentable through the conventions presented to this point. For example, the subject may make an appeal for help on a particular word or there may be significant conversational interchange between the subject and the tester. The following conventions, then, are used to distinguish among these various utterances in the footnote:

subject reading: this is the unmarked condition in which the observed oral reading response is written simply in lower-case letters.

subject talking: when the subject directs a comment to the tester or other person in the tape-recording environment, such speech is written in lower-case letters, bounded by single quotes, ' '.

tester talking: when the tester or other person in the room directs a comment to the subject, it is written in lower-case letters, bounded by double quotes, " ".

nonsense or notable pronunciation deviations: are written in phonetic transcription between brackets, [ ].

display of the text: is written in UPPER-CASE LETTERS.

transcriber comments: are written between arrow brackets, < >. These can be inserted at any point in the footnote that the transcriber considers relevant.

Consider the following example:

4. 6. Then he went on a * long journey to the mountain

footnote:

4;6 LONG JOURNEY

leg, log 'oh, I see' long
jury <lengthy pause> "you
remember that word from yes-
terday that you looked up?"
'sojourn?' long sojourn "No
but that's close" [dʒər] journey
"right" long journey

Note that the displaced text is written in capital letters next to the sentence number identification. This upper case string is the amount of text displaced by the error. This is the signal to the interpreter that the point of re-entry into the text, after completing the footnote sequence, is the text word immediately following this displaced portion. In this example, we return to the text immediately after "journey", at the word "to".